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# THE NEW YORK DRAMATIC MIRROR.

VOL. XXVI., No. 651.

NEW YORK: SATURDAY, JUNE 20, 1891.

PRICE TEN CENTS.



MARIE WAINWRIGHT.

## AT THE THEATRES.

*Union Square.—A Night's Frolic.*

Farce-comedy, in three acts, adapted from the German von Moser, by Auguste Thomas. Produced at the Union Square Theatre. Mrs. Sophie Sedley..... Mary Shaw  
Nellie Stanton..... Lottie Weston  
Captain Albert Chandon..... John H. Thompson  
Commodore Stanton, U. S. N. W. H. Longmore  
Gladys Sedley..... Helen Westford  
Claude Belmont..... Robert Edison  
John..... Owen Neil  
The Hon. Mrs. Margaret Vane..... Helen Barry

**After a remarkably successful engagement in Boston** *A Night's Frolic* was given one representation in this city last Wednesday night at the Union Square Theatre.

It is seldom that a play that has won recognition and popularity in the most critical community of this country is given a single performance in the metropolis; indeed, we believe that that course is without precedent. In this instance the extraordinary proceeding was due to two reasons: the first, Helen Barry's wish to place on record Mr. Thomas' version of a German piece whose success had stimulated the announcement of rival adaptations, and the second, the putting forward of an especially attractive bill for the benefit of E. Hopkins, Jr., Manager. His lieutenant.

Mr. Thomas has departed widely from the German model. Except in the outlines there is not much resemblance between *A Night's Frolic* and *Eine Frau die in Paris War*. The first act contains so much new material that scarcely a trace remains of the source; the second act is greatly improved by the amplest manipulation of an extremely funny situation and the introduction of an original and genuinely comic climax, and the last act—which, strange to say, is quite as good in its way as its predecessor—is wholly the invention of the clever adapter.

Other equally amusing variations of von Moser's farce may be made, but if they are no more dependent on the original than is Mr. Thomas' exceedingly entertaining work they will be entitled to be called new plays.

To enter into all the excruciating complications of *A Night's Frolic* would tax our space and baffle the reader. The mixing of identities and the fast and furious fun arising therefrom keeps the spectator in successive terrors of laughter from first to last.

Briefly described, this is the substance of the comedy: The Hon. Mrs. Margaret Vane, a widow, known among her friends as Lady Betty, undertakes to disgust the gouty Commodore Stanton with his prospective son-in-law, Captain Chandon. The Commodore's daughter Nellie has been betrothed to the Frenchman in childhood, and she is now averse to the match because she has fallen in love with the young lawyer, Claude Belmont. The Captain is coming to claim his bride, and Lady Betty conceives the idea of personating him at the Commodore's.

She dons the uniform of a chasseur, and sets forth on her mission. Through a chapter of accidents, she is forced to remain over night at the Commodore's in a double-bedded room. The real Captain Chandon appears, and is assigned to the same apartment. The fair masquerader resorts to every possible device to prevent him from retiring—including a mock duel. Finally she is driven to confess her sex, and the Captain thereupon evincing a disposition to be gallant, she sets off a fire-alarm, and makes her escape when the firemen break in, playing their extinguishers upon the choleric Commodore.

Finally Lady Betty discovers in Chandon the brave officer she was once smitten with during an accidental railway experience at Marseilles, and he, who has won her heart also wins her hand, having released himself from the engagement with Nellie, much to that young lady and Claude's delight. Meantime, a laughable underplot has been worked out by Mr. and Mrs. Sedley, a married couple experiencing their first squalls. Sedley having exhibited a tendency to be gay, the wife teaches him a lesson by leading him to suppose that she is encouraging the Captain.

The performance was brisk and smooth, as might be expected after the company's Boston experience. The difficult part of Lady Betty was handled with rare skill and intelligence by Miss Barry, who revealed unsuspected capabilities for rollicking comedy acting. In the first act her *bonhomie* and bubbling spirits were infectious, while in the hazardous disguise of the young officer she was as gallant, graceful and picturesque as could be desired. It is not easy for a woman to carry herself well in male attire. The average woman invariably makes a failure of it. But Miss Barry wore the uniform with a truly military swagger that removed all peril from a decidedly *risqué* situation.

Her confusion and dismay at the point where she made confession to Chandon was a delightfully artistic transformation from assumed masculinity to undiluted womanliness. Altogether, in this piece Miss Barry is seen to greater advantage than ever before during her American career.

To Miss Shaw, also, unreserved credit must be given for her extremely adroit and telling work as Mrs. Sedley, the jealous wife, who takes reprisals. She merited the hearty applause which rewarded her best scenes. Miss

Vance and Weston fulfilled requirements of the part of Nellie.

Our acted Captain Chandon, the hero, was in an appropriately light and gallant fashion again demonstrating his ability to play delightfully any sort of part for which a versatile and handsome leading man can be cast.

Mr. Thompson gave an elaborate picture of the conventional sea-dog papa-of-farce who is afflicted about equally with gout and ill-temper. Mr. Edison was entirely acceptable as Claude and Mr. Neil's negro servant was a droll performance.

Special praise is due to Mr. Westford for his capital acting as Sedley. His outbreaks of jealousy and his drunken scene were decidedly funny. Mr. Westford's methods are of the quiet order, but they are distinctly effective, and this performance is good enough to place him among the leading eccentric comedians of the day.

*Brooklyn Park.—Will She Discourage Him?*

Adapted from the French comedy of Georges Courteline. Directed by George C. Ladd. Cast: Cora Tanner, Harold Russell, John Glendinning, George Morton, Walter Craven, Jack H. Browne, John Findlay, Samuel K. Chester, Thomas Duthie, Estha Williams, Jane Stuart, Mrs. S. A. Douglass, Mrs. Cannon.

This rather sensationalized four-act play was written especially for Cora Tanner, who produced it with gorgeous costumes, fine scenic effects and a good company. The plot, which was suggested by a French play, hinges upon the marriage of Philip Agar to Isabel Spencer, who has fallen in love with him. He is infatuated with Julie de Sardoune, a married woman. To prevent a discovery of their intrigue he engages himself to Isabel, who unsuspectingly marries him. After their marriage she learns that she has been the tool of her cousin Julie. She institutes divorce proceedings, but finally becomes convinced that her husband loves her and forgives him to slow music. A noble and self-sacrificing lover, Laurence Schuyler, aids the reconciliation and a pair of young married lovers enliven the scene.

The play contains several effective stage situations but the lines are on the oft-used order and are at times unnatural. The brightest dialogue is put in the lines of Mr. and Mrs. Jack Amidon, while Isabel Spencer is forced to bewail her woes after the style of the old, old-fashioned stage heroine. The guilty husband and the self-sacrificing lover who occur so frequently on the stage and so rarely off, if we are all familiar with. These two parts were well played by Harold Russell and John Glendinning. It is almost impossible to believe that the scenes between the juvenile Amidons were written by the same hand as the rest of the play. They were natural and refreshingly true to life. Jane Stuart was a charming Mrs. Jack and her gowns were *à la* and pretty.

Miss Tanner wore several gorgeous dresses and looked impressively handsome in each one. She was painstaking and earnest throughout, and won frequent recalls after the acts. She was heavily weighted in the emotional scenes, but gave a very effective ending to act II. Mrs. Longmore made a snappy Mrs. Cannon. Jack Browne was easy and graceful as Jack Amidon, and the balance of the cast seemed conscientious and well rehearsed. George Morton as the Vicomte de Sardoune wore a succession of rocky looking suits of clothes—each one worse than that which preceded it. Mr. Stuart was called before the curtain and enthusiastically applauded. The scenery was good, the view of Narragansett Pier especially so.

*At Other Houses.*

Reilly and the 400 still meets with large patronage at Harrigan's.

Richard Mansfield may be seen nightly at the Garden Theatre in the revised version of *Don Juan*.

The Tar and the Tartar at Palmer's is a comic opera that is well worth hearing and seeing.

Apollo will reach its fiftieth performance on Thursday evening, June 25, when the customary souvenirs are to be distributed.

The Merchant is in its last fortnight at the Madison Square.

Silver souvenirs are announced for the fiftieth performance of Wang at the Broadway next Monday night.

The variety bill at Tony Pastor's this week includes among other clever people the Russell Brothers, Webber and Fields, Lottie Gilson, Charles J. Ross, Matthews and Bulger, and Morris Cronin.

Carmencita and Peggy Pryde are as favorably received as ever at Koster and Bial's, where an entertaining specialty programme is concluded nightly with the popular burlesque *Adam's Temptations*.

A novelty was seen at the Standard Theatre on Monday night in the shape of Sam T. Jack's Creole Burlesque company.

James W. Morrissey's English Opera company is being well patronized at the Grand Opera House. Faust, the attraction of the current week, is to be followed next Monday night by the production of Carmen.

## OBITUARY.

J. HENRY EDWARDS.

The death of Henry Edwards, which occurred early on Tuesday morning last, was unexpected by all except a few intimate friends who were informed of his condition. While playing Sir Peter Teade during the run of *The School for Scandal* at Daly's Theatre, a few months ago, he was obliged to retire from the cast, but it was not generally suspected at the time that death had marked him.

About three weeks ago, in the hope of deriving benefit from the change, Mr. Edwards went to the Catskills. The physicians there, seeing that the end was near at hand, advised him to return to his home in this city. He reached there on Monday and a few hours later, while suffering great pain, he said to his devoted wife, "Put your arms about me, dear," and suddenly expired. The immediate cause of death was dropsy of the heart.

Henry Edwards was born at Ross, Herefordshire, on Sept. 3, 1824, soon after harum-scarum George the Fourth ascended the throne. His father was a well-known attorney and the son was at first intended for the law, but through a course of circumstances he drifted upon the stage. Between '40 and '53 he became a member of the Western Dramatic Association, of which Laura Keene, Jenny Marston and Walter Montgomery were also connected, while Henry Irving—then John Broadribb—occasionally took part in the performances. The amateurs paid a certain sum to appear each time, the amount being regulated by the importance of the character. Bassanio cost young Edwards thirty shillings and Evelyn in Money two pounds. Walter Montgomery paid five pounds to shine as Romeo for one night.

In '53 Mr. Edwards went to Australia, and after two years of ups and downs in the bush, he made his first professional appearance in Melbourne as Titus in Gustavus V. Brooke's performance of *Virginius*. His success was such that he was immediately placed on the salary-list of the Queen's Theatre at five pounds a week. Thereafter he managed the Prince of Wales Theatre in Melbourne for Brooke, and entered into a managerial partnership with George Fawcett Rowe at Sydney. While in Australia he married.

After a South American tour, Mr. Edwards went to San Francisco in 1867. He became very popular on the coast, managing for McCullough, and playing constantly. He was prominent in the Bohemian Club, the famous literary and artistic organization of Frisco. His High Jinks on leaving for the East, held at night in a grove, was long remembered for the wit and mirth that held carnival under his direction.

In 1875 he supported Mary Anderson at the Boston Theatre, playing Master Walter to her Julia. He remained at that house the entire season, and the next year was engaged by Lester Wallack for his stock company. Here he was seen in a wide range of characters in the old and modern repertoire.

He remained at Wallack's until the name and company became things of the past. Then he played with Mrs. Potter in *Antony and Cleopatra* and afterward revisited Australia, appearing as the Earl in *Little Lord Fauntroy*. On his return last Autumn he was engaged by Mr. Daly and appeared in *The School for Scandal* and *Loye's Labor's Lost*.

Mr. Edwards achieved distinction in other fields than his chosen profession. He was a famous entomologist, and for some time edited the leading entomological journal of this country. He enjoyed the friendship of Agassiz and other noted scientists. The Smithsonian Institute of Washington offered him a permanent position on its staff, but he declined to give up the stage. Several years ago the British Museum offered him a large sum for his unrivaled collection of specimens of the insect world, but he refused to part with it.

The collection is the most valuable property he has left. Mr. Edwards won considerable renown as an orator and author. In 1883 he published a series of sketches called "A Mingled Yarn." He delivered funeral addresses over the remains of John McCullough, Mary H. Fiske and others. He left no relatives, and no family except his wife.

The funeral took place last Thursday afternoon, at the residence of the deceased, 185 East 11th Street. The actor was an agnostic and A. M. Palmer, who directed the arrangements, carried them out in strict accordance with his oft-expressed wishes.

At two o'clock the pall-bearers and a number of friends assembled around the coffin. The pall-bearers were A. M. Palmer, Joseph Jefferson, F. F. Mackay, Louis Aldrich, Har-

rison Grey Fiske, William Bispham, George Parsons Lathrop, Joseph H. Tooker, John Moore and J. H. Magonigle. The Players', the Bohemian Club and the Actors' Fund—with all of which the dead actor had been prominently connected—were represented. Among others present were Mrs. Augusta Foster, Mrs. E. C. Stedman, Harry Watkins, Louis Harrison, C. W. Colcock, B. T. Ringgold, Percy Winter, Frank Drew, H. C. Jarrett, Lester S. Gurney, D. H. Harkins and George Becks.

The services were simple, consisting of a poetic and feeling address by William Winter and the singing of "Rock of Ages" and "Angels Ever Bright and Fair," by a quartette.

Mr. Winter, whose voice was tremulous with emotion, spoke as follows:

"I heard a voice from Heaven saying unto me: Write, Blessed are the dead which die in the Lord, from henceforth. Verily, saith the spirit, that they may rest from their labors; and their works do follow them."

"They shall hunger no more, neither thirst any more, neither shall there be any more pain; for the former things are passed away."

"Behold, the tabernacle of God is with men, and He will dwell with them."

"For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of water, and God shall wipe away all tears from their eyes."

The Bible belongs not to the *Church*, but to the world. In those touching words which are taken from it—words which are inspired precisely as the words of Shakespeare are often inspired—with the glow of the poet's imagination of infinite insight—the Hebrew poet has expressed the conviction of personal immortality and of an existence of happiness beyond the grave which is at once the consummate product and the sustaining impulse of the human mind.

If the voice that here is hushed forever could but speak in these obscurities, if the eyes that here are closed in death could but look upon this scene, the faith that we all ought to cherish would be made a living word, the hope that ought to sustain us would be flashed into every heart. In the religion of creed and dogma—in what is called "revealed religion"—meaning thereby the religion which depends upon printed documents and which might be seriously imperilled, if not overthrown, by typographical mistakes, the friend for whom we mourn did not put his trust. He was, nevertheless, a deeply religious man. He knew that the intuitions of the human soul, the analogies of nature and the testimonies of literature which is the highest expression of humanity point to one and the same conclusion, personal immortality, and continuous, unending development. He knew that to be the logic of the universe. He believed that and he lived in accordance with his belief. Purity, charity, kindness and noble aspiration were the laws of his life.

In a conversation about actors and their religious views, that I once had with the Rev. Dr. Bellows, he spoke especially of Joseph Jefferson, in whose character and art he was deeply interested, and he asked me this question: "Is he a Christian?" "He isn't," I replied, "a member of any Christian church, but he has passed his life in helping other people and in doing good." And Dr. Bellows answered: "That is the best kind of Christian and good enough for me."

I wish that I could say anything that would give with her mourns for her lover, her husband, her friend, her companion of many years, whom in this world she will see no more. We would all comfort her if we could. But all that we can tell her is that we also loved him and that our tears are mingled with hers. We know and we would beg her to remember not only that he was tender and loving, but that always, in every hour of their wedded life and love, she was a comfort and blessing to him. No duty was left undone by her, no word of love unspoken, no kindness unbestowed. She must weep for him, because she loved him and because he is parted from her. But she is spared the most desolate of all sorrow—the remorseful, hopeless, bitter grief that brings its withering roses and its useless tears to a grave stone.

I wish that I could express the feelings of these mourning friends, their grief for the loss of this good man, their deep sense of his nobility, his splendid talents, his worthy achievements in art and literature and science, his potent excellence as an example, his cheer as a comrade, his simple dignity and his fidelity and sweetness. But no words are adequate in such moments as this to the craving of love and honor for eulogy of the dead. Let me simply say that the reasons we have for pride in the remembrance of Henry Edwards are reasons for our consolation in the loss of him. He was not cut off in the morning of his days, with all the happiness and renown of a good and great life unrealized and unachieved. He had lived almost to the usual limit of human existence. Born near the birthplace of David Garrick, he early evinced a deep sympathy with the dramatic art, of which Garrick still remains the most illustrious representative. While yet a youth he drifted to Australia and there formally adopted the profession of the stage. From Australia he drifted to California, constantly prospering as actor, orator and scientist, prospering ever more and more in his quest of the esteem and affection of gentle people. From California he came to this Atlantic seaboard, and here he took and steadily he held in the highest of our theatres his professional rank with the foremost and the best. Not a creative actor, but rather the product of scholarship and tradition, he represented not the original genius of the stage, but its versatile proficiency and fine conservatism. He did not astonish and dazzle, he satisfied. His attributes were intellectual character, taste, humor and tenderness, and the bland charm of these was enhanced by a dignified personality and by that fine distinction of manner which is the flower of innate simplicity and courtesy. His career of more than sixty years marks the ample development of his character and the benevolent, beautiful and admirable fulfillment of his destiny. All that it was in him to accomplish had been accomplished. His work in this world was done, and his long life blessed earth, love, rewarded with success, and crowned with honor, was without one blemish. What richer legacy than that could talent and virtue leave to bereaved affection and faithful memory.

Equally in life and in art success is dependent on sincerity and symmetry. Henry Edwards was genuine and human. I do not suppose that any one to whom he was known ever thought of him without a sudden feeling of kindness and pleasure. The mention of his name always brought a smile. Twenty-two days ago I clasped his hand for the last time. He was about to go away and we were to meet no more. I remember and I rejoice to remember—that he produced upon my mind then the self-same impression that he had produced at every meeting between us during the many years of our friendship—the impression of absolute goodness, benevolence, simplicity and truth. He was a man whom it was natural to love, for every impulse of his heart was an impulse of kindly interest in the welfare and happiness of others. And now that the smile is frozen on his face, now that the cheery voice can speak no more, now that the kind hand will never be stretched forth again in greeting, our way grows very lonely and cold.

His memory long will live alone.  
In all our hearts, as mournful light,  
That broods above the fallen sun  
And dwells in heaven half the night.

In the awful presence of death all vanity is rebuked, all pride becomes humility, all the greatness of the world is a mist that drifts away. Let us endeavor, while there is yet time, to learn the lesson of our bereavements, to look at death as a great and solemn fact. It draws nearer and nearer to each one of us every hour we live. "Man goeth to his long home, and the mourners go about the streets."

There is no more but this. "Earth to earth,  
Ashes to ashes. Dust to dust."  
Sleep sweetly, tender heart, in peace!  
Sleep, holy spirit, blessed soul,  
While the stars burn, the moons increase.  
And the great ages onward roll.

When the speaker uttered the words "Ashes to ashes," he scattered the petals of a rose on the lid of the casket. He concluded with the Lord's Prayer, in which the assemblage joined.

Mrs. Edwards was too much broken to attend the services. Immediately afterward the remains were taken to the crematory at Fresh Pond, L. I., where they were incinerated in the presence of Mr. Winter and his son Percy, representing the widow.

#### CHARLES FISHER.

Charles Fisher, the old actor, died on Thursday morning, June 11, at 952 Sixth Avenue, this city. He was in his seventy-sixth year, having been born in Suffolk, Eng., in 1816. General debility, resulting from erysipelas, was the cause of his death.

While with Augustin Daly's company in London last Summer, Mr. Fisher retired from the stage. He made up his mind to pass his last days in the village of his birth, in Suffolk; but, after spending the winter there, the desire to return to America, his adopted home, proved too strong for him to withstand, and six weeks ago he reappeared in New York, to the surprise and pleasure of his friends.

Charles Fisher made his appearance in 1844 at the Princess' Theatre, London, and after seven years' training in the English provinces he sailed for America, taking with him a creditable reputation and a contract to play at W. E. Burton's Chambers Street Theatre in this city. Here he played in a variety of English comedies to the satisfaction of his audience. He remained under the management of Burton for nine years, and left in 1853 to become a member of Wallack's rival stock company, at that time located at Broome Street. Here he was associated with the best actors of the old school, including Rufus Blake, John Gilbert, Lester Wallack, Mrs. John Hoey and Madeline Henriques, and played the parts assigned to him with conscientious attention, both to details and to broad effect.

He was with the Wallack company through all the triumphs of its palmy days, and, although the principal roles were given, as a rule, to others, he acted his second characters with a sprightliness and fidelity that brought them prominently to the mind of the spectator.

In 1872 Mr. Fisher joined Mr. Daly's company, as first old man, and he remained with that organization until his retirement a year ago.

Charles Fisher was an actor of whom it may be said that he played many parts well, and one part, at least, he invested with a rare and genuine amount of human nature that has not been equaled. It was as Trippelet in Masks and Faces that he will live in the hearts of many old theatregoers. His kindly face, his pathetic mien, his dignified and yet humble deportment as the old theatrical hack, who had an empty stomach and pocket, but a brain teeming with noble sentiment, brought many a tear to eyes that are now closed forever.

Mr. Fisher had a large, well-proportioned figure, an aristocratic head, graceful carriage, and a mellow voice of not great range. He always looked, as he was, the gentleman; and what he lacked in intensity and austerity was atoned for by intelligence and an air of authority.

Mr. Fisher was Matthew Leigh in Rosedale, Noah Leary in The Long Strike, Dr. Bland in Nos. Intimes, Walter Amyot in The Wife's Secret, Thomas Clifford in The Hunchback, Mr. Willowear in To Marry or Not to Marry, the Parson in The Squire, Larocque in The Romance of a Poor Young Man, Old Dornton in The Road to Ruin, Giffrey Champneys in Our Boys, Falstaff in The Merry Wives of Windsor, Eugene in A Midsummer Night's Dream, Baptista in The Taming of the Shrew, and Adam and Jacques in As You Like It. He, of course, played many other parts, too numerous to mention here. His more recent creations were Mr. Bullamy, a magistrate of the Mulberry Street police court, in The Magistrate; Lord Mulberry in A Night Off, Peter Raritan in After Business Hours, Jeremiah Joblins in Love in Harness, the Dean in Dandy Dick and General Everett in The Railroad of Love.

Mr. Fisher was married twice. His first wife was an actress and died many years ago; she bore him one child. Fifteen years ago he married a Miss Brown, a girl in her teens, who played unimportant roles in Mr. Daly's company.

He was beloved by the actors and actresses at Daly's Theatre, and his entrance on a first night was the signal for applause no less than that given to the younger players. During the last five years his memory failed him, and he found it at times a task to answer his cues.

The funeral took place last Sunday afternoon at the Little Church Around the Corner. The Rev. Dr. Houghton officiated.

William Winter, Maurice Barrymore, C. W. Coullock, J. H. Stoddart, Joseph Jefferson and D. H. Watkins were the pall-bearers. The attendance was not large. Among those at the church were Henry Jarrett, A. M. Palmer, F. F. Mackay, Fraser Coulter, Mervyn Dallas, Frederick Bond and Frank Mayo. The interment was in Woodlawn Cemetery.

#### JOSEPH K. EMMET.

J. K. Emmet died of pneumonia at the Storm King House, in Cornwall-on-the-Hudson, at eleven o'clock on Monday morning. He arrived at Cornwall on Friday of the week before last, with the intention of passing the summer there. On the following Monday he caught a severe cold, which soon developed into pneumonia.

Dr. S. D. Harrison, of Cornwall, considered Mr. Emmet's condition so critical that he at once engaged a trained nurse from Newark, and arranged for a consultation with Dr. Edward G. Janeway, of Bellevue Hospital. On Sunday afternoon, Dr. Harrison telephoned to J. K. Emmet, Jr.: "Father much worse. Have sent for Dr. Janeway to come at once." The younger Emmet hastened to his father's bedside.

Early on Monday morning young Emmet sent the following telegram to this city: "Father much worse. Cannot live an hour." The sad intelligence was only too true, and the genial "Fritz" joined the silent majority an hour later.

J. K. Emmet was born in St. Louis, Mo., on March 13, 1841. His first occupation was that of a sign painter, and he then became a drummer boy in the army. Shortly afterward he tried to do a German specialty at the Palace Varieties, Cincinnati, and was so successful that he was engaged by the managers, Esher and Peterson, for the season of 1864-65 at that house.

In 1866 he appeared in San Francisco at the California Theatre in small parts. In 1868 he played with Dan Bryant's Minstrels in New York, and became a great favorite in character songs in German dialect.

Charles Gayler then wrote for him a patch-work play called Fritz, Our Cousin German, in which Mr. Emmet made a great hit in 1869. He was managed by Mr. Gayler until 1871, when George Wilton became his manager. Mr. Emmet starred in Fritz, Our Cousin German, until 1878. Then he appeared in various sequels to that piece called Fritz in Ireland, Fritz in Germany and Fritz Among the Gypsies. During the past few years he had been playing in a sequel to the original play called Fritz in a Madhouse, under the management of his son, J. Kline Emmet.

Mr. Emmet went to Europe in 1885, and played in Ireland, Germany and England, but his tour was not very profitable. In 1886 he married Miss Webber, the daughter of a music dealer in St. Louis. He separated from her about a year ago, after making over to her his place at Albany, the buildings and grounds of which had cost him \$350,000. He leaves only one child, J. K. Emmet.

J. K. Emmet was one of the most successful actors on the American stage, and it is estimated that he was worth over half a million dollars. His songs at one time were sung all over the country. His histrionic success was largely due to his genial face, sympathetic manner, his innate love of fun, and the sweet voice with which he sang his own songs. His dancing and general bearing were exceedingly graceful.

He was as whole-souled and good-natured in real life as he was on the stage. It is said that after his Saturday night performances he had been in the habit, when not playing at too great a distance from home, to charter a special engine in order to spend Sunday day with his family in Albany.

Emmet has had many imitators but no equals. For twenty years he maintained his phenomenal popularity against allcomers and in spite of certain drawbacks. He was beloved by children and an immense favorite with women, who thronged his performances. His generosity was boundless, and his sudden taking off will be keenly regretted by many thousands of friends both before and behind the curtain.

#### WILLIAM B. BARTON.

General William B. Barton died last Saturday at the Gilsey House in this city. He had been suffering for some time from heart trouble, brought on by Bright's disease and a recent attack of pneumonia.

He was born in 1831 at Woodbridge, N. J., and was the son of a Presbyterian clergymen. After his graduation from Princeton College he became lieutenant-general of the Forty-Eighth Regiment, New York Volunteers, in 1861, and on June 18, 1862, was promoted to the colonelcy. This regiment is said to have lost more men in battle than any other from New York State except two. General Barton was severely wounded at the battle of the Wilderness, but recovered, and was mustered out of service Dec. 3, 1864, as a brigadier-general.

After the war he went to Pittsburg where he laid the first block pavement and built the first street railroad in the city. When the

Bank of Pittsburg failed he lost \$250,000, and became a bankrupt. He then went to San Francisco, and succeeded McCullough and Barrett in the management of the California Theatre. Fariniza was first produced in this country at this house at that time.

In 1880 he managed J. K. Emmet for a season. He then took Colonel Robert G. Ingerson on a very successful lecture tour. He subsequently managed the magician Seaman, and then came to New York, where for a short time he had some connection with journalism.

General Barton then went into partnership with Colonel R. E. J. Miles, of Cincinnati, and after rebuilding the Bijou Theatre in New York, they managed it jointly until June, 1887, when the lease was disposed of to J. W. Rosenquist.

They brought out a series of comic operas that were well sung and fittingly staged. It was during the management of Miles and Barton that Henry E. Dixey made his long run in Adonis at the Bijou. Since 1887 General Barton has managed the melodrama, Lost in New York. Last November he produced the burlesque Pippins at the Broadway Theatre, and is said to have lost a large sum by this venture.

About four months ago General Barton went to Bermuda for his health, but returned too early in the season. He had been confined to his bed in the Gilsey House ever since. General Barton was a fine looking man, and courteous to those with whom he came in contact. The body was taken to Woodbridge on Monday, and in accordance with the wish of the deceased, will be buried there by the side of his parents.

#### JAMES L. EDWARDS.

James L. Edwards was found dead in his room last Sunday morning at the Hotel Beaumont, Chicago. His death is ascribed to an over-dose of morphine. His widow, who is in New York, tells THE MIRROR that he was not addicted to the morphine habit, and never took it until one week before he left this city to play a six weeks' engagement in Chicago.

The body is to be sent East, and the funeral will take place on Wednesday at the home of his parents in Waltham.

Mr. Edwards was born at Waltham, Mass., and was in his thirty-fourth year. His first engagement of any importance was with Gus Williams in 1883. He then played for two seasons in Kate Claxton's company and was considered the ideal Chevalier in The Two Orphans. Subsequently he was in the support of Robert Downing and other stars. During the season of 1888-89 he toured the country as Jack Hearne in The Romany Rye. In the ensuing season he acted with Kate Claxton in Bootes Baby and filled engagements in Saints and Sinners and other combinations. Last season he was in the stock company at Halifax, playing leading parts in Paul Kanvar, The Great Metropolis, Hoodman Blind, Bells of Hazelmead, Harbor Lights and in other popular melodramas.

At the time of his death Mr. Edwards was a member of H. R. Jacobs' stock company, and had been acting during the week in The Ways of the World at Havlin's Theatre, Chicago. It is said he was to have been engaged to play the title-role in Paul Kanvar next season.

Mrs. Edwards was overcome with grief on the news of her husband's death. She says he had a heart of gold, and was as noble and lovable as he was talented. He was not vain, in spite of his fine personal appearance, and was a good actor and amiable and manly in his personal character.

#### GEORGIE HAMILIN.

Georgie Hamlin died recently at her home in Cambridge, Ill. She was the daughter of Dr. G. W. Strohecker and was born at Loretta, Pa., on Nov. 6, 1852. After her marriage with P. G. Hamlin, she engaged for a short time in literary pursuits at Indianapolis and then studied for the stage under David Hanchett. Since then she had been starring under the management of her husband. About nine weeks ago she was stricken with paralysis. The funeral took place on June 5, and was attended by a large gathering of friends.

#### J. DUKE FABER.

J. Duke Faber died at the Aliman House in this city on June 9 of peritonitis, after a short illness. He was attended by two physicians at the time of his death, and no relatives were present, as his friends were unable to trace any. The funeral took place at 355 Fourth Avenue last Thursday. Dr. Houghton, of the Church of the Transfiguration, read the service for the burial of the dead, and the remains were interred at Woodlawn Cemetery. A large number of theatrical friends of the deceased attended the funeral. Mr. Faber was the business manager of Two Old Crones during the past season, and had previously been on the business staff of the Kiralfys.

T. H. Winnett has booked a season of forty-two weeks, beginning in August, for His Nile, The Baron.

#### MATTERS OF FACT.

The Enterprise Printing Company, of Cleveland, invite managers of attractions playing in that city to visit their establishment and get their prices before going elsewhere.

Eugene O'Rourke has been engaged for Rich and Harris' Tusedo company.

Ward Bingley has a convenient hall to let for rehearsals at 8 Union Square.

Arthur Pacie has been engaged by Hoyt and Thomas for their Madison Square Theatre company.

George Lyding, the Alvin Barry with Spenser's Little Tycoon company last season, is disengaged. He may be addressed in care of Marks and Norman.

Clarence L. Rogerson, musical director, has not yet closed for next season.

There is open time at the following theatres for next season: Amherst Opera House, Amherst, Mass.; Bunnell's Theatre, Bridgeport, Conn.; Casino Opera House, Bath, N. Y.; Weed's Opera House, Ticonderoga, N. Y.; the Hyperion, New Haven; the New Opera House, Westfield, Mass., and Sorg's Opera House, Middletown, Ohio.

The Ironton Lodge of Elks advertise for an attraction for the season of 1891-92.

McAllister's Opera House at Bowling Green, Mo., is claimed to be the handsomest theatre in the State. It is entirely new and has every modern improvement. Pollard and McAllister are the managers, and they are now ready to book for the season of 1891-92.

C. B. Demare and Company, of 272 Kent Avenue, Brooklyn, offer for sale 650 second-hand chairs, which have been in use at the Grand Opera House, Chicago.

Charles Bowser will be seen in the character of Bob Pellet, in Birds of a Feather, next season.

The prima donna soprano, Letitia Fritch, is at liberty for concerts or opera.

A. H. Foster now controls theatres at Niagara Falls, N. Y., Lockport and Albion, all of which are considered excellent show towns.

After June 17 H. C. Nixon will not be connected with the Broadway Theatre, Norwich, Conn. Charles E. Case will hereafter manage the house.

Alice Hosmer is at liberty. Miss Hosmer possesses a fine contralto voice, and has been with some of the best organizations in America.

Joseph McAuley, who for six years past has played Teddy in The Little Tycoon, is open for offers for the ensuing season.

A real cotton-gin in operation will be one of the features of Herbert Hall Winslow's latest play, Birds of a Feather which will open early in August. Harley Merry is painting the scenery for the sensational scene in the third act, which will also include a thrilling mechanical device new to the stage.

Branch O'Brien has been engaged as the agent of Minna K. Gale, W. A. Brady releasing him for this engagement.

Edmund Stodart is at liberty.

L. H. Wiley is no longer connected with the Grand Opera House at Peoria, Ill. All communications concerning contracts made with Mr. Wiley should be addressed to J. P. Flaherty, who is now the manager.

A Bunch of Keys, under the management of Gus Bothner, will open the tenth season in August. Katie Rooney has been specially engaged to play Teddy, and John Harding will be the musical director. New scenery and specialties will be introduced, and a first-class company will be engaged. Managers wishing to book this attraction should address Gus Bothner, care of the Broadway Theatre.

James C. Brereton, manager of Sorg's New Opera House, Middletown, Ohio, states that since his advertisement appeared in THE DRAMATIC MIRROR last week he has been able to book the following strong attractions for next season: Tar and the Tartar, Wilkinson's Widows, Rose Coghlan, Shenandoah, Lewis Morrison, County Fair and several other well-known companies.

Gertrude Fort, who so successfully played the part of Jemima Primrose in McCarthy's Mishaps company the latter part of last season, has been re-engaged by Charles E. Rice for next season. Her singing and dancing specialty made a great hit.

The Fuller Opera House at Madison, Wis., which is now under the able management of Edward M. Fuller, has open time for the season of 1891-92.

W. S. Hart will be leading man in the MacLean-Prescott company next season.

#### NOTEWORTHY PORTRAITS.

*Boston Times.*  
The Mass. of full-page pictures are attracting more attention in the theatrical world than those of any other periodical we know of. The Mirror is clean, bright, newsy and full of enterprise and deserves all the success it can possibly have.

# THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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Professional cards, \$1 per line for three months.  
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Foreign subscription, \$5 per annum, postage extra paid.

The Dramatic Mirror is sold in London at Low's Exchange, at Charing Cross, and at American Newspaper Agency, at King William Street. In Paris, at the Grand Hotel des Champs and at Brentano's, at Avenue de l'Opera.

Advertisements and Subscriptions received at the Paris office of The Mirror, 22 Rue de Rennes.

The Trade supplied by all News Companies.

Remittances should be made by check, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK. - JUNE 20, 1892.

\* \* \* The Mirror has the Largest Dramatic Circulation in America.

## CURRENT ABUSEMENTS.

BROADWAY THEATRE—WAG., \$2.50.  
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ROTHS AND HALL'S—VARIETY AND COMEDY, \$1.50 &c.  
SHAW'S THEATRE—THE MERCHANT, \$1.50 &c.  
PALMER'S THEATRE—THE TAT AND THE TABAL, \$1.50 &c.  
DIRECTOR'S THEATRE—Mr. Wilkinson's Windows, \$1.50.  
TOURISTORIES—VARIETY, \$1.50.

## SUMMER SUBSCRIPTIONS.

Readers of The Mirror who are going to the seaside, the mountains, or Europe, this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks	- - - - -	50 cents
Ten weeks	- - - - -	\$1.00
Three months	- - - - -	\$2.25

## THE DEPARTED VETERAN.

ATTENTION is sadly called to the rapid disappearance of the best men and the best traditions of the school of acting that flourished between the firs and the fourth quarters of our century by the deaths—a few days apart—of HENRY EDWARDS and CHARLES FISHER.

These veterans played their parts well, and brought down to the new generation of actors the spirit of their times. In recent years their acting was a gentle reminiscence of the period when high-bred courtesy and brilliant thought found expression on the boards in witty speech, courtly bearing and fine manners.

The strenuous note of "modernity" that fills the theatre of to-day is at once the knell of that period and the proclamation of the new era in art and social life.

The destruction of ideals is nearly accomplished; romance and chivalry have had their day. In the trail of the wondrous miracles of scientific development, that have done so much to improve the physical and to disillusionize the spiritual side of mankind, stalks the gross and sensual spectre of materialism.

HENRY EDWARDS and CHARLES FISHER, ripe in years and rich in suggestions of past achievements, lived out the full span of their usefulness, and died at the moment when the methods and traditions they honorably perpetuated were expiring.

It is pleasant to reflect that the private lives of these estimable men corresponded with the dignified yet charming character of their school. They partook of its essence and they were true to its aspirations.

The new ideals and the new expedients that have supplanted those that obtained in their histrionic prime are not yet sufficiently tested to enable us to judge whether they are better, nobler or likelier to endure.

The stage is in a transitional state. It is striving to adjust itself to the wants of the

people. It is rapidly learning that sensuousness has usurped soul-quenching demands in the popular taste. The genius of the generation is only now beginning to assume definite shape, and, therefore, the results of the experiment cannot be appraised.

To the departed players no greater tribute can be paid than this: That they held aloft the best standards of their day and that those standards were pure and good.

## ANOTHER MILESTONE PASSED

WITH this number the twenty-sixth volume of THE DRAMATIC MIRROR begins, and another milestone is left behind in its march of progress.

It is neither necessary nor desirable to harp upon the steady growth in influence and prosperity that has attended this journal. Our taste does not run in the direction of self-laudation, and we prefer to leave the estimate of our merits to the many thousands of friends and readers that we are fortunate to possess. We have too high an appreciation of their intelligence and their judgment to nauseate them with a steady diet of self-directed flattery, or to deafen them by blowing our own horn in the style of the circus agent. Nor do we consider the business of publishing a great dramatic newspaper to be no better than a huge game of "bluff."

It is of no consequence to any living soul what opinions of itself this journal may entertain, provided it maintains its self-respect and a proper recognition of its serious duties and responsibilities. It is of the greatest consequence what opinions are entertained of it by the numerous and right-thinking class to which it appeals.

It is enough to say on this occasion that those opinions continue to be such as we most desire: that during the past twelve-month THE MIRROR has gained materially in circulation and advertising patronage, and that in both these respects it sustains its well-known and long-established leadership.

The Mirror will assiduously live up to its unbroken pledge to be worthy of the esteem, the confidence and the support of the profession and its large number of readers not connected with the stage, and to promote the best interests of the drama.

## THE VARIETY FARCE.

OUR prediction, made a couple of months ago, relative to the decline of the craze for variety farces, is receiving corroboration in several directions.

The growing favor of genuine farcical comedies with managers and public alike is one sign of the impending change, and a healthy sign, too,asmuch as it denotes a dawning preference for works that have a well-defined relationship to the drama and to the drama's purpose.

Confirmation is also found in the testimony of such prominent out-of-town managers as HENRY GREENWALL and JACOB LITT, who stoutly aver that playgoers are sick and tired of "rot" and that they intend to fight shy of booking "rot" hereafter.

Mr. GREENWALL says that the Southern people will stomach unadulterated silliness no more.

Mr. LITT says that he will maintain his stock company next season, if necessary, in order to fill in the open dates at his theatres for which he is unable to secure first-class attractions.

And these managers are by no means the only controllers of large theatre interests in this country that coincide with THE MIRROR's views of the situation.

Mr. ROSENQUEST has made arrangements to present a legitimate farcical comedy company at the Bijou—erstwhile home of the variety farce—the whole of next season.

Mr. HOYT intimates that his policy at the Madison Square Theatre will be to "elevate" the character of his pieces; which means, we suppose, that he will enter into a closer sympathy with human life. This is a significant change of base.

Perhaps the strongest evidence, however, is given by a well-known variety-farce star and manager, who complained last week that THE MIRROR's attitude and views on the subject of knockabout entertainments had done their exponents serious injury.

"The newspapers in all parts of the country," he said, "have taken up this question, echoing and fortifying your statements

and opinions. The far-reaching result is that scores of resident managers have got a 'scare.' They do not wish to antagonize the press, and the consequence is that managers like myself are experiencing great difficulty in getting desirable dates. Many managers in the large cities will not book us on any terms."

There is unquestionably plenty of ground for this complaint, but its maker takes a circumscribed view of the matter.

THE MIRROR's articles have provoked the widest discussion and received the support of nearly every influential newspaper in the land, and why? Because we stated facts that were beyond dispute and because we voiced the growing sentiment of the public at large. The newspapers that have taken the cue from us have simply reflected the thoughts and spoken the demands of intelligent readers.

The variety-farce craze was a mushroom growth. It had not the quality of endurance. The only surprising thing about it was that it did not die in its infancy. That its fittest products will survive and continue to enjoy their honest share of popularity we do not doubt; but the raft of second-rate trash of this order will go to the potter's field, and there will be few mourners.

It must not be supposed that we have a prejudice against variety farce, provided that it is clever and that we get it in moderation. We have never hesitated to say that there is now, and that probably there will be always, a field for a limited number of companies engaged in cultivating this indigenous theatrical plant.

We object to an undue proportion of these entertainments, precisely as we should object to a deluge of melodrama, burlesque, comic opera, or any other species of entertainment if it monopolized the stage to the virtual exclusion of other and better classes of work.

A steady diet of any one form of amusement—and particularly of a form that is shallow and ephemeral—is certain to become, sooner or later, as unpalatable as the limited culinary products of Dotheboy's Hall.

What is most necessary to the prosperity of the American theatre is variety of material and high average of excellence in every branch.

The trouble with our theatrical promoters is that when a rich new vein is discovered by one of them, the host of their brethren are immediately transformed into imitators, and the lode is worked out in short order.

Let us have a little of everything in the way of dramatic entertainments—variety-farce included, by all means; but let us have the best that there is to be had in every department.

Is it impossible for managers and the profession to see that popular interest in the stage would then become universal, and that if fierce fads and fashions were no longer developed by overslawing the theatre with one particular style of performance, the profits of managers and the material condition of actors in general would vastly improve?

## PERSONAL.

COCHLON.—Rose Coghill will sail for England on July 1. Her trip will be brief, as her season in Dorothy's Dilemma is expected to open some time in August.

HORNSEY.—Mattie Hornsey, late of A Trip to Chinatown company, was privately married on the 9th inst. at Jeffersonville, Ind., to W. T. Lachmann.

SMITH.—Mary Ellis Smith sails for Europe this week. She will visit Scotland, England and the continent.

FALK.—R. J. Falk, the photographer, sailed for London last Wednesday by the City of New York.

ROSENQUEST.—J. Wesley Rosenquest will pass the Summer at Babylon, L. I.

EDDINGER.—Little Willie Eddinger has been singing in a church choir recently, and is said to have been as successful in that direction as he is upon the stage.

RIVES.—Amelia Rives (Mrs. Chanler) intends to dramatize her novel, "Virginia of Virginia." Edward M. Alfriend, author of The Louisianian, wrote to Miss Rives, asking if she would give him the right to dramatize the story. She replied that she couldn't, as she intended to make a play of it herself.

RAWLEY.—T. D. Rawley, the clever young comedian of W. H. Crane's company, is engaged at the Soldiers' Home, Dayton, O., and is reported to be doing creditable work in the stock company there.

KENT.—Irene Kent has had fourteen "lovely" dresses made for her starring tour. Her success is consequently assured.

BOND.—Frederick Bond and his pretty wife are fond of a stroll on the quiet side of Broadway.

HORNBLOW.—Arthur Hornblow will sail for England on the Germanic next week. He will visit London and Paris, returning to New York about August 1.

MANSFIELD.—One night last week Richard Mansfield sent his stage-manager out in front of the curtain to surprise the audience by a denial of a published interview. This is a return to the customs of the last century.

WILDER.—Marshall P. Wilder writes from the Victoria Hotel, London: "Here I am again," and my English friends seem glad to see me. The society season has just begun, and I have plenty to do. My bookings run away into next month. On July 2 I shall give an American matinee at the Criterion Theatre, under royal patronage. Kind regards to all my friends."

RELASCO.—David Relasco embarked for New York last Saturday.

JARBEAU.—Veronica Jarbeau will continue to play until Aug. 2, on which date her season will close in Denver. Her tour has been long and prosperous. It is stated that the profits to date are \$27,000, and the star expects to clear \$8,000 more before her vacation begins. Mr. Bernstein, in recognition of his wife's pecuniary achievements, has given her three rings. One is a circlet of rubies and diamonds, another a circlet of sapphires and diamonds, and the third a marquise ring, with a sapphire in the centre, surrounded by twenty-four diamonds. Miss Jarbeau will not go to her country-place in August. There will be so much business to attend to that she has decided to rusticate at the Hoffman House.

IRVING.—Juliette Irving is seriously ill at her home in Harlem.

MILLS.—Frank R. Mills has been engaged as juvenile man for the Alcazar stock company at San Francisco. The season will open with The English Rose on Sept. 7.

JEFFERSON.—Joseph Jefferson came to New York from Buzzard's Bay last week. Sad and joyful events were mixed with his short stay. He acted as pall-bearer at the funerals of Henry Edwards and Charles Fisher, and attended the marriage ceremony of his son, Joseph Jefferson, Jr.

JEFFERSON.—Mr. and Mrs. Joseph Warren Jefferson (born Maud Bender) sailed for Europe on the *Etruria* last Saturday, directly after their wedding.

WHEELER.—Mr. and Mrs. Will O. Wheeler and Fay Wheeler will Summer at Edgewater on the Hudson.

WILLIAMS.—Gus Williams has gone to the country, not to re-create but to live in peace and quiet while he is re-writing Kepler's Fortunes. His season will open in August.

ANGELIS.—Aimee Angeles the child dancer, has been engaged for U and I.

CARTER.—Mrs. Leslie Carter, accompanied by her mother and David Relasco, are on the *City of Paris*, due at this port on Wednesday. While in Paris Mrs. Carter's portrait was painted by Emile Bourdelle.

CLARKE.—Having concluded a thirty-five weeks' season with Charles Frohman, Adele Clarke will spend a portion of her Summer vacation with relatives in the West, returning about the first of August.

KELLY.—Tom Kelly, the graceful amateur ballet dancer of the Columbia Dramatic Club, has sailed for Europe and will pass the Summer in England.

MILLER.—Henry Miller has altered his plans and will not go abroad this Summer.

JAMES.—Henry James the English novelist, has written a play which is said to "advance in action."

JACOBS.—H. H. Jacobs, who for the past three years has acted as business manager for Henry Greenwall at New Orleans, will travel with The Little Tycoon company next season as Mr. Greenwall's representative. Mr. Jacobs, who is now in New York assisting Mr. Greenwall in his bookings for the coming season, is a man of wide experience in theatrical affairs, and his courtesy and ready business qualifications always win him many friends.

MAVER.—Marcus Mayer has been using his fists in London. Johnnies were insulting pretty bar-maids, when Mayer came to the rescue and gave and received black eyes.

HOWARD.—Joseph Howard, Jr., has transferred his lively column of comment on people and events from the *Press* to the *Recorder*.

SALVINI.—Alexander Salvini is now in the sixth week of his engagement in Boston. He has confined himself entirely to romantic dramas. Mr. Salvini's repertoire has included Don Casar de Bazan, A Child of Naples, The Duke's Motto, and The Three Guardsmen. This week he is playing Monte Cristo, which will run for two weeks. It is his first trial of the part of Edmund Dantes.



*Send him who can! The ladies call him sweet.*  
—LOVE'S LABOUR'S LOST.

I have seen several pastoral performances and I must frankly confess that all were disappointing, artistically considered.

Of course the idea of a sylvan play amid sylvan surroundings is very pretty and nice to think about, but in reality it is as unsatisfactory as the *al fresco* dinner, where the yellow caterpillars insist on hiding in the lettuce, while the blackflies conspire to give animation to the butter.

As You Like It at night in a theatre is as much better than As You Like It in the daylight on the greensward as a bit of cold salmon and a bottle of frosted chablis at Delmonico's is better than a picnic sandwich and a glass of luke-warm lemonade.

No, the pastoral thing is not what it's cracked up to be. Rather than the waving branch, gnarled hole, velvet lawn and blue sky for the setting give me the good old set tree, the cut border, the painted cloth and the limelight. There's magic in that; it isn't real and the imagination has some play.

You cannot mix oil and water, and you cannot mix nature and art, which in the quality of things are antipathetic.

*Nec quid nimis*, says Terence, and his advice is applicable to every effort to make a new survey of the boundaries of art.

When you put the counterfeit of nature alongside of nature herself the discrepancy is hideous. How puny is the tragedian's most impressive death-scene beside a real death in the wings!

When you place such spiritual creations as Rosalind, Jacques, and their fellows in a real forest of Arden—the sun shining on and exposing the wigs and costumes that were meant to be seen by gaslight, the actors dawdled by the magnitude of the scene, the voices, having no acoustic aids, swallowed up by space—how incongruous and tawdry it all seems! As well expect to produce a harmonious effect by stretching a blue-painted canvas in the middle of your garden and calling it a lake.

But quite apart from the art point of view the open-air performance at Castle Point has my warmest sympathies, as it has those of every professional.

Actors should be glad that Dr. Houghton accepted this novel benefit for one of the many benevolent institutions which The Little Church Around the Corner helps to maintain.

I believe it is the first opportunity the profession has had to practically exhibit its goodwill to the beloved clergyman, and the unanimous and hearty cooperation that Mr. Palmer, in getting up the performance, has received from those taking part is evidence of the general feeling.

The large sale of tickets assures a notable audience and a handsome sum for St. Michael's Home.

A review of a new play, penned by one of our most estimable and conscientious critics, concludes with these words: "We may frankly add that we do not like the play. Nevertheless, it is quite as good as a hundred other coarse, noisy and irrational farces that have been very popular in their day."

In other words, the critic does not like this play because it belongs to a class of plays that he does not like.

It seems to me that this is a case where the critic's taste for certain forms of dramatic writing blinds him to the merits of pieces belonging to the order for which he cares least.

We all of us have our likes and dislikes in respect to literature, art and drama, but the critic, when he is passing judgment upon an individual effort, is supposed to be impartial. It is his clear duty to estimate the value of that effort according to the approved and established standards of its own class.

What would be thought of the art-critic that condemned a Corot because it fell short of a Murillo? Or of the literary critic that rejected James Whitcomb Riley because he lacked the majesty of Homer? Or of the musical critic that smote Wang because he preferred the Wagner trilogy?

The entomologist does not carry an express

rifle to bring down butterflies, and the critic who is wise in his generation does not censure plays for no other reason than that they are of a kind that give him little personal pleasure.

Householders on Twenty-eighth Street between Broadway and Sixth Avenue have complained to the police that crowds of professionals occupy the sidewalk on that street, and accordingly two policemen have been detailed for several days past to prevent groups from congregating in that neighborhood.

This action is a compliment to the Taylor and Frohman exchanges, since it goes to show that their clients fairly overflow into the highway.

The crowds in question may annoy the residents, but Twenty-eighth Street is not a busy thoroughfare like Broadway, so the objection that pedestrians are impeded does not hold good in this case. Nor is it a shopping district where tradesmen are likely to be injured.

The best and simplest way to avoid all trouble on this score in future is to provide a convenient and spacious meeting-place indoors where actors can resort without restrictions during the Summer months.

It is too late to secure and equip such a place this year, but it is well to look ahead and lay out a plan to supply this want next Summer, and so I submit my suggestion.

It is that if a sufficient number of professionals approve the idea, and organize themselves into a committee to select a suitable place that can be leased from May until September, 1892, and will raise half the sum necessary to pay for it, The Mirror will cheerfully defray the remaining half.

Come, what do you think of the proposal?

I noticed in the annual report of the treasurer of the Actors' Fund, that among the assets of the association was included the item, "Cash invested in fifty-four lots in Evergreens Cemetery, \$14,750."

Inasmuch as 137 burials have been made in the original enclosure of twenty lots, and as the President's report states that "we shall be called upon shortly to include within the enclosure the thirty-four lots purchased by the Association three years ago," it strikes me that it is an erroneous process that reduces a burial plot to an actual and live asset in a statement of resources.

The Fund did not buy these lots to hold for aye, but to consecrate to its dead, and as in time the entire plot will be devoted to the purpose for which it is intended, is the original cost always to be carried on the books as an asset, presumably convertible into cash?

Our good friend Treasurer Sanger has made an amiable mistake in this instance. Not to be irreverent, he might just as correctly have gone into it deeper and added the cost of coffins to the showing of valuable investments.

The latest composition of W. C. Parker is

"The Dramatic Mirror March," which will be published shortly by James Stillman, of 417 Sixth Avenue. I have not heard it yet, but judging from Mr. Parker's previous works—and from the title—I think it is pretty certain to be bright and original.

The persons that take a gloomy, hopeless view of the contemporary drama, and who can see no light in the future, may find comfort in the reflection that dramatic history repeats itself and that things have been more out of joint in times past than they are to-day. Dryden in 1680 composed the following drastic lines to describe the frivolous public:

They talk of fevers that infect the brains;  
But nonsense is the new disease that reigns.  
Weak stomach, with a long disease oppressed,  
Cannot digest the cordials of strong wit digest,  
Therefore thin nourishment of farce we choose,  
Deceptions of a barley-water mouse.

But the "thin nourishment" had its day then—and a short day, too—and there is no reason to worry about the similar craving that exists a couple of hundred years later.

#### MARIE WAINWRIGHT.

Marie Wainwright made her debut eleven years ago as Juliet to the Romeo of George Rignold. She was one of the six Julietts in the sensational cast of Romeo and Juliet that included Adelaide Neilson, Fanny Davenport, Ada Dyas and Maude Granger. After that she went to Boston for a short engagement in The Exiles.

Miss Wainwright's second season was spent at the Boston Museum, where she played juvenile business in the dramas and sang soprano roles in operas. She was the original Josephine in Pinafore, and played in many farces with the late William Warren. The following year she was with A. M. Palmer's company that played The Banker's Daughter on tour.

Leaving Mr. Palmer, Miss Wainwright became at the same time with Louis James a member of Lawrence Barrett's company. She remained with Mr. Barrett six years, and left him to play a season of six months at Bell's Opera House, New Orleans.

Then, in co-operation with her husband, Mr. James, she toured the country in Shakespearean parts for three years. Two years ago Miss Wainwright and Mr. James decided to head separate companies, and the actress gave her beautiful revival of Twelfth Night, which had not been seen in this country since the time of Adelaide Neilson. She surrounded herself with an excellent company of players and the production was in many respects notable.

Miss Wainwright has played probably in more legitimate characters than any actress seen in this country during the last twenty-five years. She has acted every one of Shakespeare's leading female characters with the exception of Isabella and Imogen. She was the Ophelia and the Desdemona when Elwin Booth and Salvini played together at the Academy of Music. She was the original Francesca da Rimini in Lawrence Barrett's production of that play.

At one time, Miss Wainwright thought of going on the lyric stage. She received in Paris a thorough musical education. Yet, as a number of the Shakespearean parts she assumes call for singing, her accomplishment is not wasted.

#### FOR PROFIT AND PLEASURE.

Professor Lincoln, who has done yeoman's service for the higher drama through the medium of his class in dramatic criticism, will open the sixth session of his Summer School of History and Romance at Deerfield, Mass., on July 2.

Among the many distinguished speakers who will address the School are Mrs. Erving Winslow, Mrs. Custer, Alice Wellington Roilins, Professor Stoddard, James R. Brevoort, Charles Barnard, Hamilton Mabie, T. Munson Coan and E. C. Stedman.

Among the subjects chosen for discussion by these scholars and specialists that have a dramatic interest are "Peg Woffington," "The Exactions of Art," "The Schools of the Drama," "Modern French Art," "Spoken Literature" and "Imagination."

Professor Lincoln is a brilliant President. Deerfield is a delightful spot for sylvan artistic and literary pursuits, and men and women that desire to spend a profitable as well as pleasant vacation will find the conditions fulfilled at the seat of the School of History and Romance.

#### ANOTHER PERMANENT COMPANY.

Ben Teal went to Boston last Thursday to pave the way for the nine weeks' run of Niobe at the Boston Museum. On Aug. 30 the comedy will be presented at the Bijou in this city. How much confidence Messrs. Abbott and Teal and Mr. Rosenquist repose in its drawing powers may be judged from the fact that no other attraction has been booked for the Bijou all the season, and Niobe will have a clear field from the beginning to the end.

"The piece is not trashy," said Mr. Teal to a *Mirror* man before he left town, "and although it is extravagantly humorous, it has unique merits possessed by no other farce-comedy in my range of knowledge. The dialogue is brilliant and witty, and some of the lines are as clear as any Gilbert has written."

"We are confident that Niobe will please New York, and particularly that portion of the public that craves fun but is thoroughly weary of the knockabout variety farces with which it has been surfeited."

"We have another farce-comedy by the Paultons equally as amusing and clever as Niobe. We shall hold that in reserve. Mr. Abbott and I intend our comedy company to be a permanent organization. It will play a long engagement every season in New York and visit a few of the leading cities, precisely as the stock companies do. A second or touring company will be placed on the road to present Niobe and other successes. Such a company will be equipped next season."

"In addition to this we have an American comedy-drama by the Messrs. Paulton, which will be produced by us next season with a special company distinct from both the others."

"I am confident that The Mirror will find much to commend in Niobe. It is a legitimate piece of work, and is played by actors."

#### NOTES OF NEW THEATRES.

The City Hall at Alexandria, Va., will be enlarged and converted into an opera house.

Plans have been prepared by H. C. Linton, of Winston, N. C., to erect a new opera house for the Winston Development Company, at Wilkesboro, N. C.

Henry Folmar, of Troy, Ala., has been awarded the contract for building the new opera house at Dothan, Ala.

J. N. Cardwell, T. S. Phillips, William Miller and others have formed a company to build a new opera house at Winchester, Ky., the cost of which will be \$

#### PROFESSIONAL DOINGS.

Colonel D. A. KEYES will recreate during his vacation at Nobleboro, Me.

The Queen's Hall at Montreal has been leased by Jacobs and Sparrow for a term of years. The Hall will be made into a theatre with a seating capacity of 1,200. Sixteen weeks' time has been filled.

Among the people engaged for A High Roller are Barney Fagan, John and James Russell, Frank McNish, Frank White, Louise Sylvester and the Zubhens.

KATE EMMETT is now playing the Southern California Circuit. She will go thence to Portland and return East by the Northern Pacific. Her season will close on Aug. 1 for two weeks only.

ALEXANDER COMSTOCK has engaged Ben Tuthill as acting manager for A High Roller.

THE MIDNIGHT ALARM, under the management of A. V. Pearson, will open its next season at the Boston Grand Opera House on Aug. 8. Those engaged to sound the alarm are Robert Neil, Frederick Julian, George Fiske Hall, W. W. Bittner, Harry Thompson, Edith Julian, Alice Endess and Cassie Francis.

K. CALHOON has resigned the management of the Marie Greenwood Opera company, and A. H. Varley, who has been in advance, has taken his place.

E. D. WHIT, manager of The Grand Opera House at Pittsburg, is in New York, and may be met where theatrical folk congregate.

The Actors' Fund membership showed a decrease during the past year. Every actor who has an engagement can afford to pay \$2 a year dues to this splendid association—he cannot afford in justice to himself and his profession, to be outside the fold.

ALFRED AVRES says that "nothing is so contagious as amiability."

"I am more than pleased with my portrait on the first page of The Mirror. May your journal always meet with the success it so richly deserves!"—ISABEL ANSELEY.

JOHN RUSSELL, the manager of The City Directory company, has returned from Europe. He has secured some new features for his company. By the way, it must not be forgotten that the company No. 2 which will appear in the farce-comedy, will be called The New Edition Of The City Directory, all the words beginning with capitals.

The inventory of P. T. Barnum's estate reveals the fact that the great showman died worth \$4,279,532. Of this \$1,285,590 is in personal property and \$2,993,933 in real estate.

The opera season at the Columbus Theatre in Harlem closed on Saturday night with an unfinished performance of Faust. The audience was dismissed after the second act, because the chorus having successfully struck for money due the orchestra followed their example. The chorus got paid and the musicians got left. The principals claim to have money due them and unpaid.

The trustees of the Actors' Fund, at their first meeting, re-elected Lester S. Gurney assistant-secretary of the Fund for the ensuing year. Mr. Gurney has served the Fund faithfully, and devised various arrangements to simplify and systematize the volume of business passing through his office. At the same meeting the following members of the Board were appointed on the executive committee: Louis Aldrich, Edwin H. Knowles, Augustus Piton, J. W. Shannon and F. F. Mackay.

The Washington Street Opera House at Rome, N. Y., will be under the management of Messrs. Graves and Roth next season.

The corner-stone of the Bedford Avenue Theatre, Brooklyn, will be laid on June 20 at 4 p. m. Exercises to commemorate the occasion will be in charge of Brooklyn Lodge, R. P. O. Elks. The laying of the stone will be performed by Exalted Ruler W. H. Friday. A banquet will follow the ceremony.

The stage hands of the Union Square Theatre refused to handle the scenery for the special performance of A Night's Frolic last Wednesday evening, claiming that J. M. Hill owed them wages amounting to \$350. A few were finally induced to do their work and Helen Barry consequently suffered less than she might otherwise have done for the ladies of Mr. Hill. It is one of the usual features of a strike that the hardships and inconveniences fall upon innocent persons in no wise concerned with the cause of dissatisfaction.

SIDNEY R. ELLIS, who has skilfully managed Charles A. Gardner's tour this season, will return to New York about July 1. Mr. Ellis has not completed his company for next season. Mr. Gardner's next season will open at the Grand Opera House.

JAMES OWEN O'CONOR writes: "An alleged James Owen O'Conor was palmed off upon the confiding public of Jersey City recently at the Central Theatre there. Although the performer was a very clever artist, and was well received, Mr. O'Conor will proceed to dislodge him and the said local manager."

## THE WOMAN'S PAGE.

■ N re our Fund anniversaries we can always look forward to the hearing of sweetest music.

A distinguished gentleman rises, looks down beamingly upon the sea of our upturned faces, and proceeds to declare, with infinite earnestness and enthusiasm:

"You actors are the noblest people on the face of God's earth!"

Ki-yi! we say, and stamp our feet in the hearty desire to show him that we agree with him perfectly.

The gentleman continues:

"It may be urged that you are so, and so, and so, and so, BUT—here our bosoms begin to swell with honest pride; but the world has ever conceded you to be the most generous, the most charitable, in short the greatest-hearted men and women in all Christendom."

Ki-yi! we say again, and clap our hands.

However, when it's all over, and we file along Broadway, we fall to wondering whether, had those same eloquent and good-natured gentlemen been invited to address, let us say, a convention of physicians and surgeons they would have apostrophized it in the same fashion.

One well-intentioned and delightful speaker, at the last reunion at Palmer's, in the course of his speech, exclaimed:

"The newspaper writers often condemn your work. Bah! I have often wished that some of them would come up here upon the stage themselves, and try to play your parts."

This appealed to us keenly, and the words were received with a burst of applause.

We did not stop to analyze them. Had we done so we would have discovered that they meant nothing.

Our critics do not pretend to be actors.

But, indeed, these cordial gatherings are pleasant times to look forward to, and to remember as we go along.

It's pleasant to look around at all the friendly faces; brethren seem drawn together in a good and happy sort of way, with kind will in their hearts, and an honest eagerness to approve of everything and everybody concerned.

When The Old Lady becomes altogether too infirm and decrepit to longer make one of the genial crowd, she prays that she may still have wits enough left to say, "God bless all the girls and boys," on June's first Tuesday.

Here is a letter that came the other day:

WASHINGTON, D. C., June 6, 1892.  
DEAR OLD LADY: You know that respect as well as affectionate regard goes with this very informal address—just as a man will say "old fell' w" to one who realizes his ideal of manly perfection.

"Of course everybody has read "Black Beauty"; those that haven't don't betray their ignorance if they can help it. But before the appearance of that quaint little story and its wonderful sale of a hundred thousand copies in England alone, we all knew more or less about humane societies, and that, owing to the untiring, unselfish labors of Bergh, Angell and others, laws had been passed which made anyone liable to heavy fines for ill-treatment of animals. And we all meant and mean to be kind—that is, being women, we don't kick our cats and dogs out of the road, nor beat our horses; nor do men, some one says, unless they are in a bad temper, or naturally vicious.

Unless—alas, for the poor dumb beasts! But nine-tenths of the harm done, I believe, is of a passive nature, the result of ignorance and apathy. Oh, the influence of women! Don't be alarmed. I don't want to add a last straw to the mighty load of literature on the subject; some of the latest, by the way, is of the best. Let the readers of The Woman's Page glance over Jerome's "Idle Thoughts," noting the essay on "Being in Love," and follow this up by the delightful remarks on "Cats and Dogs" embodied in the articles bearing that title and that of "Vanity and Vanities." They will then be in the mood to listen to a suggestion that a Board of Mercy, under the auspices of the "Old Lady" would be just the thing to organize before the scattering for summer haunts where we come more frequently in contact with our animal friends than in the city, where the approach of "Black Beauty" himself would be the signal for us to seek the shadow of "one of the finest."

In the pastoral seclusion of New England, however, it is a comparatively easy matter to make a test of one's powers, as was discovered by a plucky little woman I know who, on seeing a teamster beating a bullock horse, gave the human brute a severe dose of common sense, and then approached the brute in traces with an apple she had taken from the cart. Horsey's feelings, as well as hide, had been severely hurt; the hard blows had but increased his reluctance to travel, and like you or I under like circumstances, he turned his head away with obstinate resentment. A few kind words and the odor of the apple soon broke down the barriers raised by ignorance and impatience, and Horsey trotted merrily off, with a wiser and, I trust, a safer master.

Then the master of the check rein is one that lies largely in our hands. A cook living next door to a anarchist store has persuaded the drivers to at least remove the rein while the horses stand, a notable concession. And just suppose that all the pretty girls this summer made it a condition in accepting an invitation to drive that the check-rein should be dropped!

The other day I ventured to ask a sedate, elderly coachman whose horse was violently tossing its head, why he didn't remove the check-rein while he waited, and this was his reply: "Missis won't have it off. She doan like him to carry his head low down. I'd take it off altogether in summer time if 'twas me. I did take it off once, but Missis, she made me put it on again." "I think you could train him to carry it up without the rein," I said, wondering if Missis was eying me from the window. "Seems so," assented the sable John, and I moved off, wishing I dared ask for Missis' address and send her forthwith a copy of "Black Beauty," marked "Free postage." Perhaps I should have dared—Paul bids me speak in season and out of season, but, to, we must mind in mind the old story of the temple, three sides of which bore the monition, Be bold, and the fourth, Be not too bold.

"Prescription is the better part of valor" is a capital saying to lay to heart if we don't use it as a shield for cow-dice, and you want no cowards in your band, do you dear "Old Lady," unless such as will be afraid to run from duty?

An amount of humane information in the form of taking little leaflets will be forwarded on application (by postal card) to George T. Angell, 10 Milk Street, Boston, Mass. The first Band of Mercy was founded in 1882. In 1890 there were eight thousand eight hundred and forty-six bands, including about six hundred thousand members. This for the

United States alone. Great Britain is not a laggard in the great work, the influence of which is of such irresistible power in moulding children to be kind, unselfish, generous and patient men and women.

It costs nothing to form a Band of Mercy. There are no annual dues. The pledge is simple: "I will try to be kind to all harmless living creatures, and try to protect them from cruel usage."

A badge is not necessary, but I think no reader of The Woman's Page could see the beautiful star gold or silver, warranted to wear bright for many years, on which appropriate mottoes and designs are raised, and not desire to possess one (at the not exorbitant price of eight cents), and I think nothing nails your colors to the mast as it were, more than the wearing of a badge. Simply repose under the lapel of your coat, it somehow offers silent support to any remonstrance we may feel impelled to make, and in a way might be useful in awing refractory offenders. THE MARCHION published a little story once about a youth who accomplished wonders in the way of an arrest by a moment's display of a nickel-plated brass badge.

Oh me, what a long yarn I'm spinning! I must stop, though. If Sir Isaac Newton, I feel as if I had offered you a few pebbles gathered on the shore of the subject while the great ocean and its treasures beyond are still unexplored.

That expedition will be yours to lead and may your following be worthy of its captain.

Sincerely yours,  
MARION.

Last Saturday night, just as The Old Lady had folded up her knitting and was about to adjust her spectacles for her customary perusal of the day's events, she heard a plaintive cry.

Sallying forth into her backyard, and peering up through the gloom of a honey-suckled grape arbor, she espied—a cat on the fence.

Truly not an extraordinary discovery, but as my appearance was not the signal for that usual desperate dash and scramble with which the average abandoned feline puts distance twist itself and its disturber, and as the cat continued its agonized complaint, all the while trembling and looking at me fearfully, as though it anticipated further torture from my hands, and as it couldn't run, albeit it made a feeble attempt to, I conceived the notion that something was the matter with the cat.

Now, when her own interests or the interests of society at large demand that The Old Lady shall climb a fence. The Old Lady walks up the fence and says nothing.

So, after a dexterous and playful little horizontal-hor-a-act on the grape-arbor, I succeeded in climbing the fence and securing the kitten, for it was only a kitten.

I almost dropped her in my descent; she suffered such exquisite torture at my touch. She was terrified, too. She was sure that further agony was in store for her. Handling her as gently as I could, I carried her into the light, where I could examine her.

She had been horribly scalded. The hair on one side of her body had been completely burned off, and her head and fore leg were twisted in a distressing manner, due to the agonized contraction of the muscles.

Undoubtedly a creature walking about on two legs had inflicted this punishment upon the helpless little animal. When it became necessary that we should kill a grown cat or dog, we can accomplish the deed without resorting to brutal poisoning or inflicting the pain of drowning.

I had thought to send my scalded cat down to the S. P. C. A., where they would have chloroformed her; but I have decreed that she shall live, and get some little fun out of a world that she had not asked to enter.

I almost dropped her in my descent; she suffered such exquisite torture at my touch. She was terrified, too. She was sure that further agony was in store for her. Handling her as gently as I could, I carried her into the light, where I could examine her.

She is lying out there on the grass now, and for all her sufferings, her nature and youth assert themselves sufficiently to inspire the occasional lifting of a weak little paw, which gives a feeble tap to an overhanging fuchsia.

Poor little puss! Some one laughed at her twisted head the other day. For my part, I feel a deep respect for her.

She has suffered with a greater patience than many of us can boast.

A photographer, named Kirkland, of Cheyenne, has issued a set of photographs which initiate us into the mysteries of maverick branding, calf-throwing, calf-dragging, and other professional accomplishments of the illustrious cow-boy.

Presumably these cruel practices are necessary.

However, I am not of the opinion that it was a motive of humanity that led this photographer to picture these revolting incidents of cattle-ranching.

Let us hope that the man's process was instantaneous, and that his subject, the maverick, did not find it necessary to submit to the pressure of the iron for the length of time necessary in the old-fashioned exposure.

I think that I shall send these Cheyenne photographs, with the brutal faces of the cowboys, grinning at the sufferings of their helpless victims, down to Mr. Hankinson, of the S. P. C. A. to put among his collection of horrors.

What a comfort and blessing our Bergh society is!

Do you know, my friends, that Mr. Hankinson (who is in general charge of the Twenty-second Street headquarters) has a speaking acquaintance with every horse in town?

He knows them all; from the daintily-legged, banded-tailed beauty, whose glistening armor flashes and clanks on the road to a Claremont tea down to the forlorn and bedraggled creature that humbly and apologetically precedes its dirt-cart.

I'll tell you how I know. One day, some months ago, The Old Lady came upon a drunken driver of that species of equipage popularly known as the dump-cart.

The horse that pulled the cart was dead lame, but, albeit the animal could scarcely stand, its drunken driver lashed it unmercifully.

The Old Lady followed until she found a policeman. Unfortunately that noble officer of the law was about as tipsy as the John of the dump-cart.

"I belong to the S. P. C. A.," said The Old Lady (she didn't at all, by the way), "and I want you to arrest that man. I'll make a charge against him."

The policeman hummed and grumbled and objected and mused around, and all the time my man with the lame horse and the dump-cart was getting further and further away.

At last, thoroughly angered at the fellow's indifference, I threatened to report him for intoxication and neglect of duty.

He brightened up instantly, and together we jumped aboard a Fourteenth Street car in pursuit of the dump-cart, which was now well on its way to Second Avenue.

Arriving, after much delay, at that delightful thoroughfare, we could see no trace of our man.

There were no cabs about, so in a last vain hope we again boarded a car and rode up Second Avenue, as we had seen the cart turn in that direction. However, the man with his horse had disappeared and we gave up the chase. Then the old lady started for the S. P. C. A. rooms to report the case to Mr. Hankinson.

There was little hope, as I had not the number of the cart, and neither it, nor the man, nor the horse, offered any special features by which they might have been identified.

To my great astonishment, however, I had not proceeded far with what meagre description I was able to give, when Mr. Hankinson stopped me, saying briskly:

"Oh, yes. I know that man, and the horse. You're right. The animal isn't able to work. I'll attend to the matter and send you word to-morrow."

Next day, sure enough, I received a note telling me that the horse had been taken out of harness and laid up for repairs.

Often these poor men are very tender with their brute companions. Especially are the p-diller and his faithful four-legged comrade affectionate and trusting, one with the other.

Some months since, on a bitter cold day, a horse, pulling a heavy sledge along Seventy-second Street, slipped on the ice, fell, and broke its leg.

His master was touchingly compassionate. He covered the animal as well as he could, made a pillow for its head with a blanket, and, with the assistance of the bystanders, hastened to empty his sledge that it might serve as an ambulance for his horse.

He was touching compassionately. After awhile he became quiet and lay still, and presently he began to wag his head from side to side, in a comic sort of way.

"Oh, look at de hoss!" yelled the inevitable and ubiquitous small boy. "De hoss is gettin' full!"

THE OLD LADY.

## FOOL QUESTIONS.

Summer rest is not an entirely unmitigated blessing. There are the "fool questions" that we girls have to answer. If thoughts count, I shall murder the next person who asks me "if I like it as well as ever."

Some of our friends wonder that we do not tire of this mad career of wild and glorious revelry.

They cannot look at it in the light of a prosaic, practical business life.

And then, isn't it maddening to have people ask you, why you don't play Shakespearean parts?

Then they enquire, "Wouldn't it be nice if you played in a stock company and didn't have to travel?"

Then there are the ladies on the verandas.

They are under an impression that we think of nothing, know of nothing, are interested in nothing but the stage.

"Do you wear your stage-gowns, afterward in private life?" asks one.

You see she cannot imagine that thirty weeks' nightly wear might use them up, because she cannot grasp the fact that we play every night.

She thinks that we only play on thoughts we feel like it.

Then the complimentary woman says she "shouldn't think that you would have to make up," and that "some people put on so much," and that "it looks so dreadfully when one is in a private box and uses an opera glass."

I long to tell her that to use an opera-glass in a box is a downright insult to the actor. But, bless you, she couldn't understand.

"Doesn't the paint hurt your complexion?" asks another.

I am tired of explaining that it is good for it, because the cold cream and the rubbing keep the face smooth and clean, and that I never knew an actress with a bad complexion—which is almost the truth.

"Can't you feel the make-up?" from the woman in the rocking chair.

I suppose she thinks that we have a number of pails of mixed paints arranged on our dressing tables, and that we slap the "make up" on with large brushes.

Some one is sure to ask if we ever played on Sunday.

Gushing maidens will inquire if we know such an actor.

Maybe he is a good friend of yours, and perhaps you would like to talk about him, when some one says that she has heard "that he is really quite a gentleman," and your ardor cools.

One of the women will tell you stories of the personal characteristics of your most intimate friend.

The stories astonish you, but they must be true. The woman has read them in the newspapers.

Then the girls we went to school with beg us longingly to tell them all the nice, wicked things that we've done.

They don't understand that when a girl steps behind the footlights she does not undergo a mental, physical and physiological change.

THE INCIDENT.

FANNY STRYKER, having been persuaded by admiring friends that she possessed great talent for the stage, took a three months' elocutionary course in a dramatic hot-house. Then, having played Juliet in an amateur performance, she was pronounced fully competent to accept professional engagements. So she inserted a five-line "ad" in a theatrical paper, stating that she was "at liberty." No offers reached her yearning soul, and despair was beginning to overcome her, when one morning she received a dainty letter. Hastily tearing it open, she eagerly scanned its contents, her facial expression being first one of suspense, then of surprise, and lastly of doubt. The letter read:

ACTRESSES' ADVERTISING ASSOCIATION.

N. Y., —, 1892.

DEAR MADAM: Knowing how difficult it is for unknown actresses to gain lucrative engagements, and realizing that to be successful nowadays requires to advertise, we call your attention to the Actresses' Advertising Association.

It has been organized to assist unknown talent to gain a prominent position in the dramatic firmament, and is endorsed by Mrs. James Grey Spotter, Stelle Slattery and other celebrities who owe their success to our admirable system of advertising. We give below a few prices which will be found very reasonable, as we guarantee results.

For applauding vociferously, laughing, crying, fainting, etc., each

A reduction when several emotions are required in the same play

## THE NEW YORK DRAMATIC MIRROR.

**A DRAMATIC EVENT.**

An important and unlooked-for event of the next dramatic season will be the return to the stage of the beautiful Mrs. Scott Siddons, great granddaughter of the famous Sarah Siddons.

As soon as Mrs. Siddons' intention was known a *Mirror* reporter called on her at the apartments she has taken for her short stay in New York.

"Yes," said Mrs. Siddons, "I have decided to return to the stage."

"Is not this a sudden resolve?" asked the reporter.

"It is," answered Mrs. Siddons. "My friends have long urged me to appear again, if only for a brief season, but it was not until the past month that my vague design took definite shape. Providing that at this unfortunately late date I can make arrangements congenial to my tastes and inclinations, I shall test the loyalty of the American public next season. I feel that I am not quite forgotten."

"Will you tell THE MIRROR what are your plans?"

"I have secured the American rights to a play which, in my own humble opinion, is a powerful work. This will be an entirely new departure for me, and my first appearance in a modern emotional drama. However, I cannot speak at length. Nothing has been decided definitely. I am considering several offers of management, and it is with gratitude that I speak, when I say that I have every reason to believe that my re-appearance on the American stage will in no way disappoint the friends who have urged me to take the step."

Mrs. Siddons would not discuss her gowns.

"No," she exclaimed, with a decided shake of the head. "No, we have had too much of that sort of thing."

The famous actress is still as girlish in figure and as lovely in face as in the days when three continents raved over her rare beauty.

At the close of her last brilliant American tour Mrs. Siddons retired from the stage, that she might devote herself to the education of her adopted son, Henry Waller, the musician.

She accompanied him to Stuttgart where she placed him with Lebert and Prucker. From there she went to Weimar, and her protégé studied under Liszt. Following that she spent a winter at Vienna where the young musician studied with Leschetitsky. She next came to Paris, in which capital young Walter completed his musical education under von Bülow.

Mrs. Siddons' farewell appearance in Edinburgh is not forgotten. A copy of the *Scotsman* sent to the actress recently contains this reference to her last performance in that city: "The plaudits were renewed; hats and handkerchiefs were waved, flowers were thrown, tumultuous applause and cheers rang in her ears, and, as she retired, the orchestra struck up the national air of America.

Two prominent managers are negotiating with Mrs. Siddons, but their offers have not yet been accepted. Doubtless the publishing of her intentions will bring other candidates into the field. Mrs. Siddons requested the reporter to say that she may be addressed in care of THE MIRROR during her brief stay. She expects to leave the city next week.

**A THING OF BEAUTY.**

*Detroit Journal.*

The front page of THE DRAMATIC MIRROR is really a thing of beauty and greatly appreciated by all members of the profession. The portraits of the theatrical celebrities are no cheap wood cuts, but very near works of art. Mr. Fiske is to be congratulated on building a new record for his paper every year, if not every month.

**MRS. BARRYMORE HOME AGAIN.**

George Drew Barrymore arrived home from her six weeks' trip to the West Indies a few days ago.

The charming comedienne took the voyage for the benefit of her health, which had been impaired by continuing to play in *The Senator* against the doctor's advice early last season. It achieved its purpose. She has fully recovered.

"It was a trifle too warm in the tropics," said Mrs. Barrymore to a *Mirror* reporter, who met her a day or two ago, "but the trip restored me completely. I remained aboard the ship the whole time, merely paying day visits to the various islands we touched at. The scenery is beautiful—but the towns are horrid little places, the houses hunched together as if room was scarce, and the natives—chiefly 'coons'—lazy and slothful."

"Will you act next season?"

"That's what everybody asks me. Some people imagine I've gone on the retired list, others think I'm a confirmed invalid, and some suppose I shall be with Mr. Crane again. I wish you would say that I am still in the ring, and that I hope to be very much *en evidence* next season. I am looking for a good engagement. Like everybody else I

should prefer to play in New York, or with a company that does not go in for hard travel."

"Where will you spend the Summer?"

"I haven't quite made up my mind yet, but I am going over to Philadelphia to visit my mother for a while, and maybe the quiet there will help me to think of a pleasant spot for my vacation."

Mrs. Barrymore is probably the cleverest representative of the typical American woman on the boards, and her talents will not be disengaged long.

**GLEANINGS.**

WILSON BARRETT began a six weeks' tour of the English provinces on Monday.

BARNET REYNOLDS will go with The Hustler next season under the management of W. T. Keogh.

FANNY BERT will be with Effie Ellsler's company next season.

WORTH has made some dresses for Fanny Rice to wear in *A Jolly Surprise*.

THOMAS W. RILEY and his wife, Emily Banker, who was with Rosina Vokes last season, have been engaged by Charles Frohman.

CHARLES T. HERBERT and Ada Bare have been engaged by Primrose and West for their 8 Bells company. The piece will be produced in New York early next season.

The engagements of Grace Gayler Clarke and Joseph M. Doner, complete the role of Patti Rosa's new company.

A. L. WAKEFIELD, manager of the Abbie Carrington Opera company, writes that O. S. Anderson is falsely claiming to represent that troupe, and warns managers against him.

THE BOSTON *Evening Journal* refers to "THE DRAMATIC MIRROR's remarkably beautiful series of full-page pictures."

HENRY GREENWALL, who has secured the rights to *The Little Tycoon* from Willard Spenser, promises to send it on the road with the best equipment it has yet had. R. E. Graham and a company of fifty people will be seen in the production. Among the engagements are Jessie Giles, Mamie Cerbi, Joe Mealey, W. P. Guiberson and Charles Shriber. J. J. Rosenthal will look after Mr. Greenwall's interests with the company.

SIX acrobatic dancers of the female persuasion, who will do somersaults, dips, etc., and other startling things, are announced as one of the attractions in T. H. Winnett's Hi-Nibs, the Baron.

ACCORDING to the *Evening Journal* of Jersey City an acquaintance of Eva L. Hamilton states that she made her dramatic début some time ago under an assumed name. She declined to disclose the company with which this appearance was made.

The season of the new spectacle, *Asleep and Awake*, for which Henry E. Hoyt is painting elaborate scenery, will open on Sept. 14 at the Arch Street Theatre, Philadelphia. J. Lowenthal, at Henry Greenwall's office, is booking the tour of this piece.

THE Fourteenth Street Theatre will reopen on Aug. 3 with an elaborate production of *A Fair Rebel*. On the same date the Bijou will start in with *A High Roller*.

SOPHIE WORKE will be a member of the Dr. Bill company next season.

A PAIR of JACKS will go on the road under John Haylin's management. Arthur Ricketts will play one of the Jacks.

LEON MAVER, formerly business manager with Evans and Hoyt, has closed with Henry Shaw and Ten Broeck as manager.

ROBERT HILLARD has signed to play in Blue Jeans again next season. Kate Chester will play the soubrette part.

TOM KARL, H. C. Barnabee, Edward Hoff and Jessie Bartlett Davis will sing in Robin Hood, which will be produced by the Bostonians at the Standard Theatre the latter part of September.

ROBERT MORROW is at Taylor's Exchange completing arrangements for the coming season. Mr. Morrow reports that the past season was one of the best in the history of the Providence Opera House. During the summer the theatre will be renovated and new scenery be added. The best companies in the country will play there next season.

ALBERT ARONSON says that he is negotiating with Henry E. Dixey to appear at the Casino next season, but nothing definite is settled yet.

WILLIAM N. GRIFFITH, stage manager of the Patti Rosa company, sailed for England last Wednesday, accompanied by Mrs. Griffith. Gerald Gerster, of the touring company, sailed on Saturday on the *Leviathan* for a week's stay in England. During his stay he will appear in Brighton in Seymour Hicks' play.

J. C. CONNER, general manager and manager at Toronto, came to the city last Friday for the purpose of securing special attractions for the *Summer* season at the Union Point. Having tried six weeks before his order, Mr. Conner returned to Toronto Monday night.

KATE ROONEY and John Holding will go with A. Bunch of Keys company next season.

MARIA GAGE has added Evadine to her repertoire. It is the old tragedy which Charlotte Cushman used to act in occasionally, and that Clara Morris produced with mortifying results.

THERE is a probability that Arthur Rehan may become interested in the Powell Street Theatre, San Francisco, in which case the name will be changed to either the Rehan or the Monterey. A stock company will be formed and pieces of a high order of merit only produced during the coming season.

GEORGE WESSELS is organizing a stock company for the Orpheum Theatre, San Francisco. Charles Chappell has been engaged for leading business.

THREE sets of understudies have been rehearsed for Apollo. In time of peace, etc.

The seasons of benefits is still with us. R. A. Duncan and Lee Townsend will be given one next Saturday at the Union Square Theatre, and W. H. Crane, Nellie McHenry, Helen Russell and Henrietta Beebe will take part in it.

BEATRICE SITGREAVES, Beatrice Lieb and Walter Craven have been engaged to support George Barrett. Mr. Barrett will bring only three English actors with him to this country; the rest of the company will be composed of Americans.

The sultry weather of the past few days has caused a drop-in receipts at all the theatres now open.

JIM, THE VAGABOND, is the title of a one-act play by Forbes Herkman that Richard Mansfield has bought and may put on as a curtain-raiser at the Garden Theatre. The name-part is an old soldier.

DORA WHEESE is organizing a burletta company for next season. Ellis Ryse, formerly of the Casino, has been engaged as leading basso.

FRANK WILLS has engaged Louis Fittinger, formerly with Hoyt and Thomas, for the Two Old Cremes company, also Mary Stuart, the contralto.

CHARLES Atwood's Opera company will play a summer season at St. John and Halifax. Addie Randell, prima donna, James Peaks, basso profundo, and Harry Leonard, comedian, have been engaged by Marks and Norman for the company.

JACKSON and Florence will play a month's engagement at the Garden Theatre after Richard Mansfield's engagement.

HARRY W. COLES, the dramatic agent, has leased a large Bayonne, New Jersey. He and his family will spend the summer there.

We would kindly remind the artist who paints the name of a news on the bill boards in front of Palme's Theatre, that the "e" is not doubled in the middle of the word preceded.

ANNE HEENEY is closing her company and will open her stage at the Globe Theatre, Boston, Sept. 12.

BENEDICT MacMahon has formed a stock company, and will play a season of eight weeks at Paul's Island, Portland, Me., opening June 2.

ANITA MAZELLI returned to this city on Monday. She has already under consideration two offers for next season.

C. R. GADSBEE has Horace Randall for leading Irish female character in his new comedy.

TONY COOPER GARDEN will be sent on tour again next season. A leading newspaper man of Cincinnati is the backer.

TOM HOBSON STAFFORD speaks of S. Goodfriend, of the press department of Charles Frohman's enterprises, as a man of intellectual qualities and quick, penetrating genius. Mr. Goodfriend has received several tempting offers to return to Richard Mansfield, whose private secretary he once was.

FRANCIS RISQUE has been engaged as musical director for the Marie Grecoff Wall Opera company.

HARRIET A. STODDARD has gone to Milwaukee as prima donna for the summer.

THE LYCEUM stock company opened in Portland, Ore., last Monday night. It will play a week in that city presenting Sweet November, The Wild Cherry Girl, Old Heads and Young Hearts, and Nerves. A large company is to be engaged at the Lyceum Theatre.

JOHN D. LEWIS will be in the cast.

ELOISE DREW will sail for this city from Europe on July 15.

BUT NYC has finished *The Cash*, and delivered the MS. to Stuart Robson. The new piece will be produced at the Union Square Theatre on Sept. 14, with Thomas Q. Senhouse as the star. It will be produced under the management of Stuart Robson and George W. Floyd. Louise Hudson Collier has canceled her contract with the management of *The Merchant* in order to appear in *The Cash*.

ALEXANDER COMSTOCK has engaged Dora Drew, a reputed Southern beauty, for *A High Roller*. Louise Sylvester will play an original character part. Harry W. Emmet has written more than twenty songs for the twenty comedians and twenty soubrettes to appear in the piece, and W. S. Mullaly has made the orchestrations. The production, it is said, will cost \$10,000 before the season begins on Aug. 3.

**THE DIGNITY OF THE DRAMA.**

*London Whitchall Review.*

There is nothing the newspaper reporter enjoys dealing with so much as a case in which an actor or actress figures. A writer is certain to make excellent copy when he has theatrical dirt to wash, and as there seems to be no discreditation on the part of a large proportion of the theatrical profession to have its soiled linen cleansed and aired in public, there naturally arises in the people's minds an unhealthy interest in the wiles of the player. It is the journals which deal with the personal little tattle of the stage which are most esteemed by the players, and as at the moment personal journalism is in the ascendancy, this same noxious and idle tattle is also relished by the playgoer. We are, of course, speaking only of a certain portion—though, unfortunately, a preponderant proportion—of the dramatic profession. The more cultivated of its members eschew this pernicious element, which does so much to jeopardize the moral tone of the theatre and to give its sanctimonious enemies good cause for holding up the finger of scorn. We are aware that the scope and area of the drama are so large and varied that it is impossible to have its art ministered to by only serious and respectable people; we feel that the publicity, which cannot be alienated from the actor's calling, necessarily promotes a temptation which tends to looseness of habits as well as of morals; but we see no reason, seeing how the dramatic profession claims that it shall have intercourse with the higher social grades, that it should not do something to keep its name honored and respected.

**THE STATE OF THEATRES.****Amherst, Mass.****OPERA HOUSE.**

BUILT 1889. SEAT 1,200. ON N. L. & M. RR.

BUDDY PROFESSION TO DRAW FROM 200 STUDENTS. SEATING CAPACITY, 1,200. HEATED BY STEAM. LIGHTED BY GAS. Now booking for season 1891-92.

HOWES & KELLOGG, Mgrs.

**Bridgeport, Ct.****BUNNELL'S BRIDGEPORT THEATRE**

ENLARGED AND BEAUTIFIED.

To be run in connection with the **HYPERION, NEW HAVEN.**

Now booking for seasons 1891-92 and 1892-93.

G. B. BUNNELL, Manager.

**Bath, N. Y.****CASINO OPERA HOUSE.**

FIRST-CLASS IN EVERY RESPECT. SEATING CAPACITY, 1,200. LOCATED ON GROUND FLOOR.

Now booking for season of 1891-92.

CHAS. A. SHULTS, Manager.

**East Stroudsburg, Pa.****ACADEMY OF MUSIC.**

SEATING CAPACITY, 600. SIZE OF STAGE, 20x30 FEET.

Two large dressing-rooms, four private boxes, lighted with gas, grates, fireplaces, fifteen sets of scenery, two-line drop curtains, body baggage.

J. H. SHOTWELL, Manager.

**Lockport, N. Y.**

RODGE OPERA HOUSE. Only theatre in the city. 1,200 population, 18,000.

NIAGARA FALLS, N. Y.

GRANGE PARK THEATRE. Population, 15,000; city 20,000. SPONSORED BY THE GRANGE.

**HUSBAND AND ARTIST.**

*From the French of Alphonse Daudet by Arthur Hornblow.*

It was only natural that they should love each other.

Both were famous and handsome; both sang the same operas; lived each night, during five long acts, the same impassioned and artificial existence.

Can one play with fire and not be burned? Can one say "I love you" twenty times a month to a beautiful woman and remain unaffected by the emotion of one's own voice?

So love had come to them. It had come enveloped in harmony, in snatches of rhythm, in splendor of costume, in luxury of scenery.

It came to them through the open window that Elsa and Lohengrin have opened wide on the balmy night:

"Come, breathe the intoxicating draught."

It glided between the white columns of the Capulet's balcony, where Romeo and Juliet linger on the approach of dawn:

It is not yet near day, it was the nightingale.

And softly it surprised Faust and Marguerite as they sat in the moonlight on the rustic garden bench among the caressing ivy and full-blown roses:

"Let me gaze on thy face."

Very soon all Paris knew of their love and took an interest in its progress. It was the talk of the season. People went to the opera on purpose to see these two stars of the musical firmament gravitating toward each other.

At last, one night after the fall of the curtain had separated the auditorium, tumultuous with applause, from the stage strewn with bouquets, the two singers felt an unconquerable impulse to speak on the subject so long in their hearts. Their hands clasped, and they exchanged their vows of love, consecrated by the distant and persistent bravos of the audience.

The marriage took place, and the stage did not see them for some time. Late in the following season they made their re-appearance together and in the same piece.

This entrée was a revelation. Until now it was the man that had been considered the better singer. He was older, better known to the public, more familiar with their weaknesses and preferences. Compared with him the woman seemed a gifted pupil merely, a promise of future genius. Her voice was immature; her shoulders and bust angular and ill-formed.

So, on their return to the stage, when she suspended in one of the old parts and that her now full and rich voice, abundant and pure as water at its source, sang the first few notes there ran a thrill of surprise and charm through the audience. From that instant the interest of the evening was concentrated on her. For the young artiste it was one of those glad days when the sun appears brighter to us than it ever is and the air more bracing, when all nature seems in harmony with our dearest wishes. It was a triumph such as she had never known.

As to the husband, he was simply forgotten and, as all brilliancy has its shade beyond, he found himself compelled to take second place.

After all, what did he care? Was not this passion that his wife now put forth in her play, this charm and tenderness in her voice, inspired by him? He alone had given that impassioned flame to those profound eyes, and he had every reason to feel proud and glad. Yet he did not. The vanity of the actor proved stronger.

At the conclusion of the performance he sent for the leader of the *claque*, and sharply reprimanded him. His entries had been missed, his exits, too, and the recall at the end of the third act. He would complain to the manager.

Alas! he could complain as much as he chose, and the *claque* might do its utmost; the favor of the public, now his wife's, remained faithful to her. She had the advantage of a variety of excellent roles, all suiting her talent and her beauty, in which she appeared with the calm of a woman of the world entering a ball-room, sure of an ovation.

At each repeated success the husband became more nervous and more irritable. This favoritism, that had gone from him to her without a possibility of a return, seemed almost like a robbery—an outrage. He tried to hide his feelings, especially from his wife, but one night, as she was going up the stairs that led to her dressing-room, her hands full of bouquets, she smilingly said to him: "We have had a good house to-night, haven't we?"

"Do you think so," he replied, and in a tone so ironical and full of bitterness that for the first time the young wife learned the truth.

Her husband was jealous. Not with the jealousy of the lover, but the jealousy of the artiste—cold, savage, implacable. At times, when she finished an aria amid the applause of the audience, he would affect an impassive expression, and stand with an absent look in his eyes, as much as to say: "When you have finished applauding, I will sing."

"Oh, this applause! This sound like hail

that echoes gently in the lobbies, the auditorium, the wings—when we have tasted it once we cannot do without it! Great actors do not die of disease or of old age; they cease to exist when they are no longer applauded. And the despair of this artist, in view of the public indifference, was genuine. He lost flesh, became morose and ill-tempered. He tried in vain to reason with himself, to look his sorrow full in the face, to repeat each night before he went on the stage: "She's my wife after all—and I love her."

But, schooled in the factitious atmosphere of the theatre, his real and better feelings could not prevail. He still loved his wife, but he hated the singer. She was quite conscious of it and, as one nurses the sick, she cared for this sad disorder. At first she thought of lessening her successes by not doing her best, by not giving her full voice, the only way she could; but her resolutions, like those of her husband, gave way before the footlights. Her talent, almost independent of herself, was superior to her will. Then she humbled herself before her husband, tried to please him. She asked his advice; if he thought she did well, if he understood the part in that manner.

Of course, he was never pleased. With that good-natured air, that tone of false sympathy peculiar to actors when talking of each other's work, he said to her on the nights when she was most successful:

"Take care, little one . . . it might be better—you're not making progress."

Another time he wished to prevent her from singing:

"Take care, you are doing too much. . . . don't wear out your luck. You know you ought to take a rest."

He went so far as to invent the most absurd pretexts. She had a cold; she was not "in voice." Or he would pick a quarrel with her after the manner of the cheap actor.

"You began the finale of the duet too quickly. You spoiled my effect—you did it on purpose."

And the wretched man did not see that, on the contrary, it was he who embarrassed her, hastening to take up his cue to prevent her being applauded and, in his desire to win the public back, monopolizing the centre of the stage, leaving his wife in the background.

She did not complain; she loved him too well. Moreover, triumph renders us indulgent, and each night, from the shade where she had tried to remain unnoticed, continued success compelled her to come forward.

At the theatre the other members of the company soon perceived this jealousy, and it created much amusement. Each day the singer was continually reminded of his wife's talent. They showed him newspaper articles which, after devoting columns to the star, dismissed the husband with half-a-dozen lines. One day, after reading one of these articles, he entered his wife's dressing-room in a rage.

"So this man has been your lover," he cried angrily.

And he began to abuse her so violently that the poor woman—feted, envied, whose name, featured on the bills was prominent all over Paris, and was even used by tradespeople to name their goods—led a most wretched and humiliating existence. She no longer dared to open a newspaper for fear of finding praise; she wept over the flowers people sent her, and left them to fade in a corner of her dressing-room to perpetuate in the theatre the cruel souvenir of her triumphs. She wanted to give up the theatre, but her husband would not hear of it.

"People will say I drove you away."

And the horrible punishment continued for them both.

One night a new opera was given and the young woman was about to go on.

"Take care," some one said to her, "there's a cabal organized against you in front."

The news made her laugh. A cabal against her? She who had not an enemy in the world, who lived outside all *colorito*. Yet it was true. In the middle of the opera, in an important duet with her husband, at the moment when her superb voice had reached the top note of her register a volley of hisses stopped her short.

The audience appeared as much surprised and moved by the hisses as she. Everyone held his breath, a prisoner in his bosom, like the note she had not been able to finish. All at once a wild, fearful idea crossed her mind. Her husband was alone on the stage, alone with her. She looked fixedly at him and saw a smile, as of triumph, flash from his eyes.

The poor woman understood. Her sobs choked her. She could only burst into tears and make her exit.

The public saw her no more.

**YOUNG JOE JEFFERSON MARRIED.**

Joseph Warren Jefferson, son of the celebrated comedian, was married last Saturday in Brooklyn to Maud Bender, a member of Annie Ward Tiffany's company.

The marriage was quiet. Among those present were Mr. and Mrs. Joseph Jefferson, Charles Jefferson, Mr. and Mrs. Peter Bender,

Jordan Darling, Mary Bender and Mrs. Henry Wilson.

Mr. Jefferson, whose stage name is Joseph Warren, has been a member of his father's company. His wife will retire from the profession.

**FARCE-COMEDY AT WHOLESALE.**

A *High Roller*, the mastodonic farce comedy of which Alexander Comstock had something to say in *The Mirror* a few weeks ago, and which was to have opened its season on Aug. 31, will be given its initial production at the Bijou Theatre on Aug. 3.

Manager Comstock calls it a "spectacular farce-comedy." He has changed the name of the hero from Gramercy Park to Eiffel Tower. R. H. Wayland has originated mechanical-musical effects and has toned tea cups and saucers to harmonize for the production. W. S. Mullaly has composed the music. Harry W. Emmett has written the songs, and Baron de Grimm has designed quantities of glittering costumes which Madame Thompson has made.

Models of the scenes of the production are on exhibition at Mr. Comstock's offices, 1193 Broadway. If the scenes prove to be *fa-sinates* of the models they will be very effective. The first scene represents the ship *High Roller* at sea, and marine changes will be made by means of a panorama; the second represents the interior, in white and gold, of a club-house. It will rival the club-house interior of *The Power of the Press*.

Among the specialties that will be introduced are an "electric" song and dance, which sounds vague but brilliant; a burlesque dance by monkeys, and a "gastronomical" quartette by waiters.

**VERITABLE MELODRAMA.**

Jesse Williams has almost completed the incidental music for *The Struggle of Life*. He played some of it for a *Mussox* reporter last week. It is appropriate, "catchy" and brisk.

The *Struggle of Life* will, in truth, be a melodrama in the real sense of the word; every character will have his or her *motif* in the music.

The music that will accompany the hero's entrance will be brave, dashing, enthusiastic. The music for the villain will be suggestive of snakes; the music for the kind-hearted Irish matron will be rollicking, and so on throughout the cast.

What's going to happen, though, when two or more characters come on together?

**Gossip of the Town.**

**MARY CARLIE** will spend most of the summer in this city.

**JOSEPH HAWORTH** has accepted and will produce during the coming season a romantic Italian drama in one act entitled *Fra Piano*, by Robert Drouet.

**L. MAURICE** has signed a contract to become the musical director for Gus Williams' Keppier's Fortune company.

A new stock company will be formed this summer in San Francisco by Gustave Walters of the Orpheum Theatre. George Wessells and Harry Johnson have been engaged for leading business and other good Eastern people are under engagement. The present arrangement is to change the bill every week and to present a large and varied repertoire. The company left New York on Monday to open on June 29.

A number of Wall Street men will witness the performance of *The Merchant* at the Madison Square Theatre on Wednesday night.

In *The Operator*, the new comedy drama by Messrs. Fergusen and Hornblow, which will be seen in New York early next fall, there are nine tableaux. One represents a storm and wreck at sea; another is the interior of a railroad signaling box.

**L. E. LAWRENCE** has been engaged as stage manager for Joseph Haworth's tour in St. Marc.

**LEO BAUER**, musical director the past season with Mattie Vickers, sailed for Germany on Saturday, to spend his vacation with his parents. He will return in August.

**LOWDSTADT** has been making a stir on the Pacific slope. He is with Thatcher's Minstrels, and has introduced a travesty on President Harrison. The Portland *Oregonian* recently said that his make-up was capital, and "for nearly an hour the audience would not permit him to leave the stage."

**LOWDSTADT**'s engagement with Thatcher was for eight weeks only. On July 23 he will begin the campaign with his own strong company.

The new Town Hall at Amherst, Mass., has been improved by the lessees, Howes and Kellogg. A new proscenium frame, drop-curtain and a new stock of scenery have been put in. Several attractions have been booked for next season.

**CHARLES BUCKHISTER**, the costumer, has gone to Fort Lee to re-establish himself as mine host of a summer hotel.

"**FRANCES BINDLEY** in *The Pay Train* will be a sure winner from the managerial standpoint," says Manager Gothold, "as managers are all more than anxious to secure the attraction. The company is all engaged and will be a competent one, while the mechanical effects are considered the acme of realism."

**TOM NIOBE** company, accompanied by Abbott and Teal, left this city for Boston on the Fall River boat last Thursday. Niobe is booked at the Boston Museum for a run of nine weeks. Mr. Teal will remain in Boston during that time, but Mr. Abbott returns this week to New York.

**TOM LILLIAN** Lewis company arrived in town last Wednesday evening after a three months' tour of the West and Northwest. They closed at Cheyenne, Wyo., on June 8.

**JESSIE FRISKA** has won her suit against Monroe and Rice. She got a verdict for nineteen weeks' salary. The defendants appealed, but the judgment has been sustained. The amount is over \$500.

**HOW SWEEET HOME**, which was conspicuous for its failure at the Academy of Music last month, will not be sent out to try its fortune on the road next season.

The open-air performance of *As You Like It* at Mrs. Stevens' residence, Castle Point, Hoboken, for the benefit of a home for fallen women, in which Rev. Dr. Houghton's church

**A. G. PEAKES** has secured James W. Harkins' new melodrama, *The Fire Patrol* and will send it on tour in September. A fire-engine is expected to help draw the audience to the theatre—not literally but by reason of the magnetic effect produced by the possibility of the sight of a real machine on a real stage.

is interested, takes place on Tuesday afternoon, weather permitting. A. M. Palmer has cast the comedy as follows: Orlando, Maurice Barrymore; Jaques, Frank Mayo; Bandido Duke, D. H. Harkins; Duke Frederick, Frazer Coulter; Touchstone, Frederick Bond; Oliver, J. T. Sullivan; Adam, C. W. Colcord; Corin, Frank Drew; William, Charles L. Harris; Le Beau, Sidney Drew; Sylvius, Charles Dickson; Amiens, Hubert Wilke; Charles the Wrestler, William Muldoon; Jaques de Bois, Sidney Booth; First Lord, Mervyn Dallas; Rosalind, Rose Coghlan; Audrey, Agnes Booth; Celia, Viola Allen; Paebe, Maida Craigen. A large sum will be realized as the tickets have all been disposed of at \$2 apiece. Mrs. Stevens will entertain the company at luncheon before the performance.

**To-night** (Wednesday) is merchants' night at the Madison Square Theatre. That does not mean merely that a play by that name may be seen as usual, but that several hundred members of the Produce Exchange will occupy seats in the orchestra, and try to be benefited by the moral of the play.

The opening of Jacob Litt's stock season at St. Paul last week with *The Ensign* was a popular success.

**ANSON**, the recent engagements for *Birds of a Feather* are Charles Bowser, George Ober, Barney McDonough and W. J. Sully.

"I have invariably found," says Marshall P. Wilder, "that the kindest and most unassuming people are those in the highest walks of life. People whose position and fixed social or official status entitle them to consider are always the easiest persons to approach."

**LETTER LIST.**

The following letters have come in this office, 249 Broadway, from persons presenting themselves for admission to the various theatrical performances. Letters addressed to "Box Office" or "General Box" are referred to the manager of the theatre, and letters addressed to "Box Office" or "General and box-tickets" are referred to the manager of the theatre.

Amund, Marie  
Baldwin, Edwin  
Barber, Julia  
Anderson, W. C.  
Arnold, Virgie  
Adams, Geo. H.  
Burdidge, C. J.  
Bullion, Jessie  
Brownell, Theo.  
Bell, Emma  
Brown, Watson  
Bryant, Archib.  
Blumer, C. J.  
Brown, Mrs. B.  
Browne, Gerv.  
Brown, Mr. & Mrs.  
Burtt, H. D.  
Burkemore, H. D.  
Buckin, Bell  
Burgess, F. W.  
Bull, Emma  
Bunnell, Sophie  
Howard, Sydney  
Holmes, Lawrence  
Horn, H. Brooks  
Hall, J. A.  
Hillard, Jeannette  
Hinchliffe, D.  
Hincourt, N.  
Fring, Thel.  
Johnson, Mrs. Helen  
Jones, Mrs. W. G.  
Joseph, J. B.  
Johnson, Gertrude  
Johnson, Carroll  
Johnson, Harry  
Keedell, 9 ma.  
Kelly, John E.  
Kerr, James  
Kernan, F. C.  
Keene, Mrs.  
Keeling, Clara L.  
Lindsay, Guy  
Locke, Wilson  
Forrane, Lena  
Loring, George  
Lyons, Edna  
Evans, Edna  
Lorch, Hortense  
"Lotta."  
Lucy, Harry  
Lauri, Lauri  
Lynch, Mr. and Mrs. L.  
Lippman, Al  
Livingston, Alice K.  
Lyons, Frank A.  
Lemon, Fred  
Mitter, Blanche  
Moffat, Arthur  
McArdle, Catherine  
Mahan, L. Irene  
Worrell, Frank  
Morris, Wm.  
Moakley, Steele  
McCracken, E.  
McGinn, Fred  
McGraw, W. B.  
McGraw, W. B.  
McCarthy, Mrs.  
McCollum, B.  
Merton, Charles  
Monroe, Mand.

Marsh, Mr. & Mrs.  
McGregor, Anna  
Mora & Tamara Co.  
Martin, Mrs. Tom  
Murray, Francis  
Moss, W. S.  
MacLean, R. D.  
McNamee, Francis  
Nelson, Francis  
Cousley, Harrison F.  
O'Neill, James  
Pace, Arthur  
Fager, Hollister  
Foster, W. H.  
Bart, W. H.  
Roberts, Frank  
Roxton, W.  
Reba  
Rosenthal, Sydney  
Russell, Jim  
Johnson, Edna  
Shaw,

## FOREIGN.

## BERLIN.

JUNE 1.—It is a mistake, commonly made, to refer to Berlin as the theatrical centre of Germany. It is nothing of the kind. It has, perhaps, the largest number of theatres and actors than any other city in the country, but it is in no sense the centre. New York is in the United States, Paris in France, or London in England. Leipzig and Frankfurt, for instance, often see important plays before we see them here.

But if Berlin is not the centre, it is by far the most important city, theatrically considered, and every day the theatrical element grows in importance. We have already fifteen theatres, besides an ever-increasing number of concert halls, beer gardens, etc.

These fifteen theatres are as follows: The Opera House, the Schauspielhaus Home of Comedy, the Deutsche Theatre, the Lessing Theatre, the Residenz Theatre, the Victoria Theatre, the Walzer Theatre, the Friedrich-Wilhelms-Theatre, the Adolf Ernster Theatre, the Belle-Aliance Theatre, the Parades Theatre, the Ostend Theatre and the Central Theatre.

The Opera House is a frightfully ugly piece of Teutonic architecture, and is situated Unter der Linden in front of the University. The interior makes amends, however, for the exterior. It is beautifully decorated and can accommodate 1,500 persons. The singing and order of works produced is superior to anything of the kind in any other country, including Italy. Performances take place every day, excepting during the hot months of July and August. Wagner is not performed oftenest by the composers of other countries. I may add that Berlin audiences are extremely critical, and will have nothing but the best.

The Deutsche Theatre, which is the House of Music of Germany, is ugly to look at, but a veritable home of high art. The company is superior to any in the country. The plays performed comprise all the masterpieces classic and modern of German dramatic literature. The manager, Herr L'Arronc, is a dramatic author himself. One of his works, *My Leopold*, was produced some time ago and scored a big success. The plot turned on a shoemaker's son, having received an education above his station, going to the bad and dragging his family with him. These studies on the stage of social economy are very popular in Germany. One of the great successes of the Deutsche Theatre was *Freytag's* journalists, a play having newspapermen and newspaperdom for its story. The classics are well represented by Shakespeare, Molire and Schiller. Shakespeare is very popular in Germany and his less significant plays meet with success. A great play of the repertoire is *The Avenger of Zalamea* by Calderon de la Vega. A father avenges the seduction of his child. Helmut's Son of Nature is another great play.

The Berliner Theatre, which has only been opened three years, is an avowed rival of the Deutsche Theatre. The company of the Berliner is indisputably inferior to that of the Deutsche, but for some reason or other people are making the Berliner the fashionable theatre to attend. A possible explanation is that the Berliner Theatre is always giving novelties, while its elder sister is more conservative. Several plays by Paul Lindau, the prominent German critic, have been given at this house. Paul Lindau is the critic of Berlin. His weekly articles are read as much as Survey's. At present he is editing the review *North and South*, besides all the plays he has on hand.

A young poet named Puida is also a contributor to the repertoire of the Berliner. His *Wilde Jagd* first made his name.

It was at the Lessing Theatre that we first saw Sodermann's *Bloher* and later *The Fall of Sodom*. The Lessing is the handsomest theatre in Berlin. It is upholstered in blue plush and the walls are painted white in imitation of Sevres porcelain. Dumas' *Clemenceau Case* ran here for 100 nights. The manager of the Lessing, Mr. Blumenthal, is also a dramatic author. His colleague of the Deutsche Theatre, Mr. Stoeber, is also a member of the staff of the theatre. Sardou, Angier, Dumas and Olsen have all been interpreted here, the latter by The Doll's House. Thermidor was also done recently.

The Residenz Theatre is reserved almost exclusively to trastations from the French. Sardou's *Mariette* ran a hundred nights last season. The Berlin theatregoers are by no means prudes. They enjoy exceedingly all the suggestiveness of French plays.

Pantomimes and spectacular productions in general have their home at the Victoria Theatre. Stanley in Africa was the success of last season at this house.

The Wallner and the Frederic William are devoted to light opera. Poor Jonathan is at present being whistled by every street arah in the city.

There is one thing about German theatres that Americans might copy with profit, and that is the perfect silence that reigns throughout the house during the time that the curtain is raised. Each person glides noiselessly to his seat and never raises his voice above a whisper. Another feature peculiar to Berlin is the absolute darkness into which the audience is plunged directly the curtain rises. Late comers have to wait till the act is over before they can reach their places.

The curtain, too, is never raised a second time on the same act. If an actor is recalled he makes his appearance through a small aperture in the curtain made for that purpose.

The *Lage* is unheard of in Berlin. The audience applauds or hisses as it feels like it. Another very welcome feature is that all the ladies leave their hats or bonnets in the cloak-room, and sit through the performance bare-headed.

A. DE R.

## AMSTERDAM.

JUNE 6.—The opening piece of the Royal Dramatic company for the Summer season was a revival of Sardou's well-known play, *Terreuil*. The company's headquarters for the Summer are, as usual, the Plantage Theatre, where it will remain until the close of August, the theatre being particularly suited to this season of the year, as there is a pleasant little garden attached to the building, where the audience can go and take a whiff of fresh air between the acts.

*Terreuil* has been given in New York, and is, besides, not one of Sardou's latest works, so it is not necessary to speak of the plot. It is not one of the happiest efforts of the popular French dramatist. The first three acts are slow and even drag considerably, but the clever hand of Sardou shows itself plainly in the fourth act, while the entire fifth act is as skillfully wrought, and the climax and *dramatique* as ably brought about as in the very best plays of that brilliant dramatic writer. The cast was very effective and the mounting and setting good, while the rich and tasteful toilettes worn by the women deserve notice.

The part of Martial, the forest guard, was in the hands of Louis Bouwmeester and unstinted praise must be given to his interpretation. Although Martial is not the leading part in the play, it is still the pivot on which the action revolves, and, as played by Louis Bouwmeester, it becomes the leading personage. The scene in the last act, where he is unwittingly led to accuse himself as the real murderer, was acted so naturally and yet so artistically in its very naturalness, that it merited every encomium.

Mrs. Frenkel as Roberte displayed her emotional powers to great advantage and her scene with her husband at the close of the play was done with true pathos and sentiment.

Mr. Schoonhoven as the husband was dignified and manly, while Mr. Clous was painstaking in the title role.

*Terreuil* was given to good houses for a week and since then we have had revivals of Cleopatra, Utimo, Feu Toupin, The Clemenceau Case, and we are in expectation of other novelties now in rehearsal.

The Grand Theatre has been occupied this month by the company of the Rotterdam Tivoli Theatre. The company is efficient, and the managers of the Tivoli, Messrs. De Vos and Koeijer, give constant and abundant proofs of their tact and capacity. At the head of the company, and in fact almost as a star attraction, figures Willem van Zuylen, who is the companion of Holland *par excellence*. He has often been called the Cepheus of the Dutch stage, and this simile is most just, for not only is Van Zuylen a genuine comedian such as one sees few and far between, but his versatility, like that of a French comedian, extends to the range of drama

and even drama, and he possesses what the Parisians call "l'art du burlesque" in the most enviable degree. As this artist's engagements have kept him much more in Rotterdam than elsewhere for the last few years, I had the opportunity of seeing him a few times only, but now during this engagement I have had the good fortune of seeing him in a varied range of characters. He has a good stage presence, a clear, strong voice, and is unusually easy and graceful in his manners, while, of course, his mimic and "make-up" render each impersonation a distinct creation.

The company opened in the much-talked-of play, *Thermidor*, of Sardou.

As a dramatic work *Thermidor* has no transcendental merit. It has a few telling scenes, but the plot offers little or no interest. The action is most monotonous, the play consisting of little else than a succession of tirades spoken by Labusse.

Van Zuylen was Labusse and he acquitted himself brilliantly. His action was quick, his delivery animated, and his numerous tirades given with a declamatory power that called forth bursts of applause.

The other characters are mere puppets that only serve as foils for Labusse, excepting, perhaps, the lovers, Hugon and Fabienne, and these characters, particularly that of the girl, are overdrawn. They were carefully played, however, by Mr. Chrispyn and Mrs. Wulder.

Among the plays that have been performed by the Tivoli company during this month was another Parisian *successeur*, of an entirely different class, viz., the last success of the Vaudeville, Mr. and Mrs. Mongodin, by Ernest Blum and Raoul Boche, the authors of *Les Femmes Nervous*.

It is a comedy-tarje of the most farcical kind and quite *épatant*. Indeed it is, at times, too much so, and even passes the generous limits accorded compositions of this kind. The situations are very crude and are on a level with the most questionable passages of the offenbachian librettos. It is, of course, awfully funny and keeps one in a roar of laughter whether one will or not. Van Zuylen as the hen-pecked husband, Mongodin, was the very acme of broad comedy acting, and his by play, though not little too pronounced, was inimitable. Mrs. Kline, *an affective* as the terrible Mrs. Mongodin, who bullies her husband until he finally turns the tables against her, and Miss Poolman gave a picture and a pleasing impersonation as the fascinating singer, Clorinda.

The farewell appearance of Van Zuylen, at least for the present, was made yesterday evening and he chose for the occasion Eichermann-Chatrian's *Friend Fritz*. I have seen this charming little play often and with celebrated actors in the role of Rabbi Sichel, but certainly not with such an impersonator of the genial convivial Fritz, the different phases of whose character were portrayed in a masterly manner. One of the happiest changes of expression was in the last act after the scene with Suze when Catherine enters. I can hardly imagine the role better performed. Van Zuylen received several wreaths and recalls repeatedly.

The enterprising managers of the Varieté, Messrs. Krementz and Poolman, are always presenting novelties to their patrons. The last production which has scored a great success, and has drawn, and is drawing still, packed houses, is, indeed, a complete novelty. It is *L'Enfant Prodigue*, given here under the title of *De Verloren Zoo* (the lost son). It was well acted, and played with such *comédie* that there was not a flaw nor a hitch in the entire production. I have spoken with persons who saw *L'Enfant Prodigue* in Paris, and who asserted that the interpretation here was superior to that of our French neighbors. Miss Rosine as Pierrot the prodigal son scored a veritable triumph. It was her first travestie role, but anyone would have said she had played nothing else all her life. Miss Rosine was very touching as the mother, and Miss Poolman did some good comedy acting as Phrynette. Mr. Poolman as father Pierrot acted with feeling, and Mr. Finger as the Baron was very funny. In fact, it is not often that such an even performance is given anywhere. The success is so great that standing-room only is the motto before the curtain is raised each night.

Planquette's *Princess Columbine* goes on its merry way at the Frascati Theatre. Managers Prot have every reason to be satisfied. *Princess Columbine* is a very bright and amusing operetta, the music is light and taking, and the plot affords plenty of chance for humorous acting and lots of fun. All the company were in their element and contributed to make it a success. Mrs. Buderman sang and acted charmingly. Mrs. Culp and Miss Terhoeven did well, while Mrs. Van Westerhoven made a most attractive Zie, acting with much *charme*. The hero of the evening was Mr. Kreeft, who as the bailiff, was capital. His song, in which he enumerates all his attachments, going by the alphabetical order of their names, is invariably encored, and his scene before the glass is a hit. Mr. Poons is a new member of the company, and is adored.

## FOREIGN ECHOES.

The Idler has been performed over one hundred times at the London St. James'.

The French success, *Mise Hébévit*, will be seen in London before long at the Criterion.

Henn-Card has been appointed dramatic critic of the Paris *Evenement*, in the place of Louis Besson deceased.

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Mr. Abbott and R. L. Britton spent several days here during the past week. They are much pleased with the success of the new Harris house.

The first Opera co. engagement opens at the Auditorium with *Paola*. There is every indication that the Summer season will be a promising one. The Auditorium is a most suitable place, with its Summer garden and attractive promenades. Meers, Gill and Camp also announce their new contract with Theodore Thaxter for a series of operas early in the Fall.

During the engagement of the *Paola*, a Pekin Co. Manager Edward St. L. escorted Bertha Fischer, of that co., to her hotel, the Fifth Avenue, and while talking with her in her room was insulted by the proprietor, who, it seems, without cause, considered the good name of his house in jeopardy. There was a sharp exchange of words, in which St. L. spoke and left the house. It was a most unfortunate and unadvised affair, and no mention was made of it at the time. Both parties have since rushed into the *Paola*.

#### PHILADELPHIA.

The Summer season grand opera was begun at the Grand Opera House by the New American Opera co. with the largest attendance ever experienced on such an occasion. The box office was filled. The opening was a great success both artistically, socially and pecuniarily. The opera was William Tell, and the performance was particularly remarkable for its smoothness on a first night. Signor Del Puente made a notable impression in the title role, both by his singing and his picturesqueness of action. Williams Atwood sang artistically as Matilda, and Clara Post was good as Helwiga. Osgood Isidor was satisfactory as Jeremy. William H. Clark made a thoroughly good impersonation of Alberic, though a tenor, with a basso impreso and considerable dramatic power, was excellent as Arnold. The remainder of the cast was adequate. The music was well drawn, and the orchestra in good form. Altogether the opening of the season was most auspicious. Next week's grand opera event will be the performance of Delibes' Lakme for the first time by the new American Opera co. Business large. Same co. 15-20.

The Pantheon Hall Opera co. at the Park Theatre are drawing immense houses with *La Belle Helene*. The quaint and whimsical scenes wear well. The opera is very handsomely mounted, and every detail, both as regards production and performance, shows the perfection of careful super vision. Business large. Same co. 15-20.

At the Girard Avenue Theatre the Summer season of popular opera began with *Era Diavolo*, given by the Ideal Opera co. Adelaide Randall is a charming prima donna, and her Zerlina in *Diavolo* the best performance of that role given in this city for a long time. All the other roles are well filled, and the opera is set and costumed in fine style. Business good. Same co. 15-20 in Grand Duchess.

At the People's Theatre, Professor Bristol's Educated Horses began the second and last week of their successful engagement.

A Celebrated Case was presented at the South Street Theatre, and drew good houses during the week.

The Bijou and the Casino with their continuous performances are doing a *good* business.

#### BALTIMORE.

The Summer season of opera announced at Harry's Academy of Music did not materialize, and the house closed a few weeks of promenade and dance concerts by the Great Southern Band. This leaves the Howard Auditorium alone in the field of amusements, where *The Merry Wives* has been running 7-2 to crowded houses, with Arthur Bell, Laura Clements, Blanche Chapman and other favorites in the cast. Next week, La Mascotte is underlined, with the same co. and George Denham as Lorenzo. The roof garden opens 12, with A. O. Babel and Miette Babel in concert and piano concerts as the attraction. The success of the Summer season at this house and the utter disregard of the audiences for the state of the thermometer have been phenomenal.

The Concordia Opera House, an old and favorably known theatre, was destroyed by fire. Some of the most prominent artists and actors have played here in earlier days, and it was always the headquarters for German drama and opera.

The Bijou Theatre is to be opened at Bay Ridge during the Summer, under the management of S. W. Fort.

#### CHICAGO.

The Summer extravaganza of the Chicago Opera House entitled *Sinbad*; or, the *Maid of Balsora*, was produced in the presence of an audience that packed the theatre from pit to dome. The new spectacular burlesque is a combination of music, mirth, ballet, superb costuming and magnificent scenic display, and in these essentials and the acting it surpasses all its predecessors. The book is by Harry E. Smith and is not remarkable for much except its shortcomings. The wit is forced, and but for the cleverness of the people in the cast would have fallen flat as a founder. It will, no doubt, be improved. W. H. Bachelor composed and selected and adapted the music, and has done his work well. Signor Marchetti arranged the ballets, and they are unique and brilliant. Fred Dangelhoff has painted many gorgeous scenes, the Port of Balsora and the Valley of Diamonds being particularly fine and artistic. The costumes were designed by De Grimaldi, and far surpass any in the former spectacles. The piece was put on under the experienced direction of Richard Barker. Upwards of fifty and a ballet of sixty, headed by Clara Qualls and Martha Turner.

The story, in brief, tells how Sinbad's sweetheart, Ninette, is betrothed by her bankrupt father Nicolo to a smuggler (Smarley), and is carried away by that deep-dyed villain, accompanied, of course, by Sinbad and a few choice spirits. The smuggler's craft visits various lands, a shipwreck occurs, and the Valley of Diamonds is discovered by Sinbad, who thereupon wedds his sweetheart. To make the funnier, there are Count Spaghetti, an old maid, a wicked apprentice (Fresco), a lot of dashing young bloods and hosts of pretty typewriter girls. The grand ballet is entitled *A Winter Carnival*, and presents the gaieties of Winter life in a gorgeous style. There are numerous dances, cavalcades, striking scenes and mechanical effects. The final transformation scene is entitled "The Morning of Life" and was developed in five beautifully painted canvases. Altogether Manager Henderson has fulfilled his promise to make this his greatest spectacle. The entire production was received with unbounded applause, all concerned being called before the curtain. The cast:

<i>Sinbad</i>	Louise Eising
Count Maledetta Spaghetti	Herbert Gresham
Ninette	Ida Mullie
Smarley	Henry Norman
Fresco	Arthur Dunn
Angelo	Annie Daure
Rafael	Rabette Rodney
Nicolo	George Beane, Jr.
Marascino	Fanny Daboll
Piametta	Frank Raymond
Zerlina	Bessie Lynch
Saramagundi	Topsy Venn
Cups	Penny Ward
Tuesday	Mr. Crawford
Wednesday	H. McKisson
Nelson	Master Pohly
Boatswain	Spencer Gorde

A consideration of the work of individual members of the cast must be reserved for another time. The cast was greeted at Hoyt's in The Last Word, with every demonstration of delight and pleasure. The audience was delighted, and gave some others in the repertoire. The audiences have been large and fashionable. Same co. week of 15-20.

A Straight Tip the fact that James T. Powers exhibits his limited talents in having a fine run at the Columbia. Same week of 15-20.

Blue Jeans continues to draw large crowds to McVicker's, its mirth and patois uniting to make it worthy aside from the bawdy show.

At Hoyt's Josie Woodruff in *Ody's a Farmer's Daughter* had a good week. The Way of the World week of 15-20.

Ben Fox's comedians found favor at Jacob's Clark Street Theatre. An Irishman's Love week of 15-20.

Moes and Davies in the farce-comedy, *An Irishman's Love*, had a good week at Jacob's Academy. Fox's Novelty co. week of 15-20.

The Adrienne was well filled during the week, the attraction being *The Way of Sin*, with Adrienne, Luis Alcazar as the star. Stricken Blind week of 15-20.

Walter H. Baldwin, an actor with an ambition for tragic parts, who should try comedy, had a poor week at the Way of Sin.

Ben Leavitt will take a benefit June 14 at the Windsor, and the house will then close for the Summer.

#### DENVER.

The theatres were pretty well attended week ending, because it was cool and the attractions good. The Tower will close next month, but off and on there will appear some of the New York successes, which play the Haymarket, Court Circuit during the Summer. At present Roland Reed continues the stage with his *Love Me Your Wife*, and, judging from the impression the stay made on the opening night, it is very probable some money will be made. Two Temptations did very well week ending.

At the Broadway, the 1891 season is approaching the end. Has it been a success? Mr. Leavitt says it has and that he is satisfied. He said this when he was leaving the theatre with the owners a few weeks ago. The attraction at the house week ending was *The Love of Mail*. The settings were good, and the plot had sufficient strength to bring out the sensational. The Messenger-Vaughn co. in *Prudential* is still here.

There is nothing at the Fifteenth Street Theatre but dark houses ending, except on Monday night, when the Martha Washington Memorial Fund benefit took place. It proved to be a capital amateur performance, and one that the vast audience enjoyed.

At the Criterion, of the Crawford circuit, is in town with its wife.

#### KANSAS CITY.

The bottoms of the Savs was presented 10-12 at the Savoy, and was witnessed by good-sized audiences. The co. was good and the submarine scenery excellent.

The Chimes of Normandy will be given at the Savoy by a local cast now being drilled by N. Du Ne Closoway.

Charles E. Thomas, associate manager of the Savs, has returned after spending a few weeks with old friends at Salem, O.

The negotiations between Mr. Henry the owner of the Warden Grand and Manager Crawford has been entirely abandoned. Henry has commenced a new suit for possession and back rent. Meanwhile Manager Crawford holds the fort and continues to book for the Warden.

The June races occur Aug. Good attractions will draw well here then.

#### ST. LOUIS.

A change of bill was made at Schneider's Garden during the second week, Ermine being given with the full strength of Selli Simonson's Casino Opera co. in the cast.

The performances were given in an even and very pleasing manner and the cast was a strong one. Tellula Evans sang the title-role splendidly and was warmly applauded. The parts of Favotte were charmingly taken by Marietta Nash, while Jenny Reinfach made a very strong part of the Princess de Grammont.

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Ninette

Smalley

Fresco

Angelo

Rafael

Nicolo

Marascino

Piametta

Zerlina

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#### DENVER.

The theatres were pretty well attended week ending, because it was cool and the attractions good. The Tower will close next month, but off and on there will appear some of the New York successes, which play the Haymarket, Court Circuit during the Summer. At present Roland Reed continues the stage with his *Love Me Your Wife*, and, judging from the impression the stay made on the opening night, it is very probable some money will be made. Two Temptations did very well week ending.

At the Broadway, the 1891 season is approaching the end. Has it been a success? Mr. Leavitt says it has and that he is satisfied. He said this when he was leaving the theatre with the owners a few weeks ago. The attraction at the house week ending was *The Love of Mail*. The settings were good, and the plot had sufficient strength to bring out the sensational. The Messenger-Vaughn co. in *Prudential* is still here.

#### INDIANAPOLIS.

The Adrienne was well filled during the week, the attraction being *The Way of Sin*, with Adrienne, Luis Alcazar as the star. Stricken Blind week of 15-20.

Moes and Davies in the farce-comedy, *An Irishman's Love*, had a good week at Jacob's Academy. Fox's Novelty co. week of 15-20.

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## THE NEW YORK DRAMATIC MIRROR.

wonderful advances in his profession. Frankie Carpenter dances in a most charming manner, and received merited applause at each appearance.

**ROCKLAND—OPERA HOUSE:** Nettie Morris' Pony and Dog show again pleased large audiences in two performances. Frost and Fanshawe open for one week in repertoire. — **FAREWELL HALL:** Smith and Brady closed their engagement here, with a presentation of The Shanghaism to light business. The co.'s season has not been a pecuniary success. Gorman's Minstrels in.

**MASSACHUSETTS.**

**CHELSEA—ACADEMY OF MUSIC:** Lizzie Daly drew a good house and gave a very interesting performance. The house is now closed for the summer. — **ITEM:** Manager James B. Field severs his connection with the Academy of Music after managing it for eighteen years. As manager of this theatre Mr. Field has been highly esteemed, and the actors all wish him great success in his future undertaking. During next season he will manage both opera houses at Lynn, Mass.

**WALTHAM—PARK THEATRE:** The season at the Park closed with Williams and Kelly's U and I to good business. The season just past has begun, on the whole, a prosperous one, both for the house and a majority of the co.'s appearing. To the resident manager and the many who have visited us, I am under many obligations for courtesies received.

**LYNN—GOSSIP:** James B. Field will look after the interests of the Eastern Amusement Company of this city next season, taking the place of William Baynton, who has served them faithfully and well. Mr. Field comes well recommended, having had twenty years' experience as manager of the Academy of Music, Chelsea.

**MICHIGAN.**

**ADRIAN—CROSWELL'S OPERA HOUSE:** Clarence Holt, in The Gladiator and Damon and Pythias, This clever young actor, who is a favorite here, drew large and fashionable audiences.

**SAULT STE. MARIE—SOON OPERA HOUSE:** German Chau's Female Minstrels in, to a large male audience.

**SAGINAW—ACADEMY OF MUSIC:** The Mason Concert co. gave one of the most delightful concerts of the season. Mrs. Inez Parmenter, of this city, received an ovation.

**KALAMAZOO—ACADEMY OF MUSIC:** Theodore Thomas' Orchestra filled the house. — **ITEM:** Under the able management of B. A. Bush the past season has been one of the most profitable in the history of our Academy of Music. Only the best of attractions were secured, and they in such numbers as to insure good patronage. Kalamazoo must be classed with the good theatrical towns.

**HILLSDALE—STATION—OPERA HOUSE:** Modern Theatre co. to fair business. — **ITEM:** The management of the house has again fallen to Robert Sutton. His many friends here wish him success.

**MARQUETTE—CASINO—OPERA HOUSE:** The Casino Opera co. closed a week's business. They played to full houses every night and were well received.

**MINNESOTA.**

**ST. PAUL—METROPOLITAN OPERA HOUSE:** The Wilbur Opera co. presented The Grand Duchess to a large audience and the performance was almost satisfactory one. Miss Kirwin made a dashing duchess and sang the part with the grace and spirit that is characteristic of all her performances. J. E. Conly as Fritz gave a praise-worthy performance. W. H. Kohl as General Boum and H. W. Tredick as Baron Puck played their parts in their usual excellent style. The opera is splendidly mounted and the costumes elegant. Some bill all the week. — **GRAND OPERA HOUSE:** A large and brilliant audience gathered to witness the first performance on any stage of William Haworth's naval comedy drama The Ensign. It was also the first appearance of the fine stock co. Manager Litt's has brought to the city and the verdict of the audience was unanimously favorable to both the play and players. The Ensign belongs to the same class of plays as Shrewd and Hot by the English. Except that it deals with naval scenes and incidents. There was, of course, as is usually the case with the first production of any play, several faults open to unfavorable criticism, but it can be said that the play is certain to some success. The initial performance could have hardly been entrusted to more capable players than Manager Litt's new stock co., and this first performance demonstrated clearly that they are destined to find favor with St. Paul, the spectators. The work of all the cast was praiseworthy. Louis James played the part of the bluff coxswain, Jack Duley, admirably and won hearty applause for his fine acting. Victory Battaglia as Alice Green gave a conscientious and effective performance. Excellent work was also done by Harry Mainhall, Elwin Perry and Marion Elmore. The play was handsomely staged, the scenes of the gun and spar decks of the frigate being particularly effective and realistic. The same play will be given all the week. — **OLYMPIC THEATRE:** A big crowd of friends and admirers of Manager William Wells gave him a rousing benefit at the Olympic. Numerous local artists volunteered their services and an excellent programme of specialties interspersed with sparring matches was given. W. C. Marlow pleased the crowd with his comic solo. Misses Herwitz and Ripley appeared in a neat musical sketch. W. J. Cole won much applause for his original recitations delivered in his clever style and in fact everything combined to make the benefit a real success. — **GOVERNEUR—OPERA HOUSE:** Belle Stevens son co. to fair business. — **ITEM:** W. H. Murphy, of Sanger's Bench of Kewico co., is home for the Summer. He goes with the same co. next season at an advanced salary. — **CHARLES H. RIEGEL:** He has presented the Players' Club with a fine picture of himself as James Ralston. The club gives its formal house entertainment is. — Charles H. Plummer and F. B. Henshaw have been engaged for another season as manager and treasurer, respectively, of Jacobs'. — **JOHNSTOWN—GRAND OPERA HOUSE:** The Bostonians sang Robin Hood before an immense audience. — **ITEMS:** W. H. Murphy, of Sanger's Bench of Kewico co., is home for the Summer. He goes with the same co. next season at an advanced salary. — **CHARLES H. RIEGEL:** He has presented the Players' Club with a fine picture of himself as James Ralston. The club gives its formal house entertainment is. — Charles H. Plummer and F. B. Henshaw have been engaged for another season as manager and treasurer, respectively, of Jacobs'.

**MINNEAPOLIS—GRAND OPERA HOUSE:** The Park Opera co. gave Fatimeta to fair business. The performance was thoroughly enjoyed. Alice Verona, who is a great favorite here, made a charming Fatimeta. Chorus strong. — **LYCEUM THEATRE:** Past week of 8, except 1, 2, when the Alba Heywood Concert co. appeared in concert. — **BIGU OPERA HOUSE:** Ada Van Courtland opened a week's engagement, presenting Forget-Me-Not to a large audience. Miss Van Courtland is an actress of considerable ability. She made an excellent impression. Her support was just above the average.

**PINE APPLE HOTEL:** Dark week. — **ITEMS:** The local order of the United Order of Rank, Knights of Pythias, will be tendered a benefit at the Hotel on 1, 2, Paige Smith, of Manager Litt's local stock co., will manage the Stowaway next season.

**RED WING—OPERA HOUSE:** Capital Comedy co. presented A Sister's Oath. A Maiden's Dream and The Private Secretary at popular prices to fair business. Audience pleased. Hart's Boston Vaudeville co. to small business. They should omit the stale piece; the rest of the entertainment was fine.

**STILLWATER—GRAND OPERA HOUSE:** Neil Burgess County Fair co. gave an excellent entertainment to a crowded house.

**DULUTH—TEMPLE OPERA HOUSE:** Milton and Sophie Nobles in From Site to Son, to a good house. Uncle Tom's Cabin 8, to a good sized audience. Ignatius Donnelly replies to Ingerson on the Shakespeare question. Box sales indicate a large house. — **ITEMS:** Comical and hustling Charles Parker, of The Grand, Minneapolis, was drinking in deep draughts of Bublin' ozone for a few days. He was here in connection with Ignatius Donnelly's appearance at Temple Opera. He says that the boulevard drive in Duluth will rank among his most pleasant recollections, as the view from it was magnificent. Tferred in my letter of June 6 in stating that Manager Davycock of the new Lyceum was in New York. He leaves here very shortly in connection with Manager John Condon, of the West Superior Opera House, to book attractions jointly for next season. Manager Condon is jubilant over the fact that the new Post Office building and the new Union Depot will both be located within a few blocks of his theatre.

**MISSOURI.**

**SPRINGFIELD—PERFECT GRAND OPERA HOUSE:** Tom Sawyer was presented here by a fine talent-matinee and evening, to good houses. The co. was

very good. Master James Stewart deserves special mention as Tom Sawyer. — **ITEM:** T. S. Heffernan, son of F. S. Heffernan, the former manager, will have charge of the house next season. He is a young man of excellent business qualifications.

**HAMILTON—OPERA HOUSE:** Mr. and Mrs. Felix Morris, who are visiting relatives in this city, filled the Opera House to its capacity. Mr. Morris appeared in Frederic Lemaitre and The Old Musician, supported by his wife and local talent. Mrs. Morris appeared in a monologue written by Mr. Morris, entitled The Window Curtain. The performance was one of the most enjoyable ever witnessed in this city. The proceeds, \$200, were donated to The Home for the Friendless, a charitable institution of this city. Too much praise cannot be given these good and talented people for their valuable services in so good a cause. After the performance L. P. Munger, of this city, presented to Mr. Morris, on behalf of friends, the ancient piano used in the performance of The Old Musician, as a souvenir of the occasion. Mr. Morris stepped before the curtain and thanked the people for their kindness. He said that he was indebted to Hamilton for his better half, who had been of great help to him, and to whom he owed the greater part of his success. They left Tuesday for their home at Economooc.

**ST. JOSEPH—TOOGLE'S OPERA HOUSE:** The Nestor Vaughan comb presented Grab-Bag very acceptably 2 to a fair audience. — **KENSINGTON GARDENS:** The merry roller skaters still have possession, and there are no signs of the promised opera season.

**MONTANA.**

**HELENA—MIS. OPERA HOUSE:** Reland Reed in Lend Me Your Wife and The Woman Hater 3 to light business. Kajanka Miller Brothers to very poor business.

**NEBRASKA.**

**OMAHA—ROY OPERA HOUSE:** Elmer E. Vance's Limited Mail secured a fair share of patronage during the engagement. May 20, with the usual Saturday matinee. This was followed by Rentzow's Pathfinder in repertoire, at ten twenty-thirty and fifty, the prices being the first of the kind in the history of Boyd's. The engagement was for a week ending 8. The engagement of the Thomas Orchestra for two performances, at the Coliseum, proved a great treat to the thousands of people attending. The programme was particularly acceptable, and the only regret was that the engagement was such a short one.

**NEBRASKA CITY—ARENA:** F. J. Taylor's Circus gave two performances 6 to good business. Sells Brothers' Circus 2.

**HASTINGS—KERR OPERA HOUSE:** The County Fair delighted a fair-sized audience.

**NEW HAMPSHIRE.**

**NASHUA—NASHUA THEATRE:** Lizzie Daly closed the season 2 in The Latest Fad. The house will be dark until Aug. 13, when it will open with Billy Rice's Minstrels.

**NEW JERSEY.**

**HOBOKEN:** The warm weather is exercising a rather deprecatory effect on the attendance at the theatres here. The attraction during week of 8, 1, was Bryant and Hoy's Meteors in conjunction with Alice Williams' Athletic comb. Among the specialties on the bill, besides the stars, were Leonard and Hart, Morrissey and Proctor, Edith White and May Morgan. The entertainment was excellent. Joe Hennessy's All-American Star Specialty co. 2-2.

**TRENTON—TAYLOR OPERA HOUSE:** Pinapone was given by Trenton's amateurs 8, 9 to large houses. The opera was finely presented before a large audience. During the season these talents young people not only delighted a large number of people, but raised for public charities about two thousand dollars.

**NEW YORK.**

**HARLEM—COLUMBUS THEATRE:** Der Freischütz was presented. The performance was an unusually large one. The singing was very good and the greatest number of the members of the cast were not up to their lines. The interpretation of Faust 2, was a decided improvement on the Monday night's performance, though by no means free from flaws. Janischowsky gave an excellent interpretation of Marguerite and Louise Weissinger evoked the frequent enthusiasm of the audience. Siebel, The Faust of Payne Clarke was as usual lacking in all bistrionic merit, though vocally acceptable. Emil Sanger, the Mephistopheles, has a good voice, but his nervousness was so violent that it robbed his performance of much of the pleasure it would otherwise have afforded. This is the last week of the season of grand opera at the Columbus Theatre. The house will be closed with the exception of next Saturday matinee, when there will be what is promised as an elaborate production of May Blossom. — **HARLEM THEATRE:** Tom Sawyer played to fair business 8-1. The cast contained the novices of many clever specialty artists and the performance proved an enjoyable one. Alone in a Great City 2. — **ITEM:** Manager John J. Nolan is out in a special announcement thanking the patrons of the opera season for their generous support, and promising to resume in the early Fall the operatic works which was begun a fortnight ago.

**GOVERNEUR—OPERA HOUSE:** Belle Stevens son co. to fair business. — **ITEM:** Robert Bennett, leading heavy with this co., has been doing excellent work here.

**SACRUS—H. R. JACKSON'S OPERA HOUSE:** The Bostonians sang Robin Hood before an immense audience. — **ITEMS:** W. H. Murphy, of Sanger's Bench of Kewico co., is home for the Summer. He goes with the same co. next season at an advanced salary.

**SYRACUSE—H. R. JACKSON'S OPERA HOUSE:** The Bostonians sang Robin Hood before an immense audience. — **ITEMS:** W. H. Murphy, of Sanger's Bench of Kewico co., is home for the Summer. He goes with the same co. next season at an advanced salary.

**MEMPHIS—HOTEL:** Tom Sawyer played to fair business 8-1. The cast contained the novices of many clever specialty artists and the performance proved an enjoyable one. Alone in a Great City 2. — **ITEM:** Manager John J. Nolan is out in a special announcement thanking the patrons of the opera season for their generous support, and promising to resume in the early Fall the operatic works which was begun a fortnight ago.

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**WATKINS—LOVE'S OPERA HOUSE:** Reno, the magician, 8, to pleased good audiences. His feats in magic are excellent.

**PENNSYLVANIA.** — **ITEMS:** The Bostonians sang Robin Hood before an immense audience. — **ITEM:** W. H. Murphy, of Sanger's Bench of Kewico co., is home for the Summer. He goes with the same co. next season at an advanced salary.

**PROVIDENCE—THE GARDEN:** Edwin Alden closed a week's engagement at the Gaity. He deserves a better pay than Eagle's Nest. He is an earnest actor, having many qualifications for the stage. — **SANS SOUCI:** Nat. or, the Person's Charge, to fair houses. Little Detective, with Carrie Lamont as the star, 10.

The thirteenth Summer season at this theatre opened very satisfactorily. The co. includes the following prominent people, and one can readily see why the patrons will give a series of performances equal to, if not superior to, those of any previous season. Mr. Home, T. D. Knobell, W. H. Crane, co.; Marion Drew, Siberia, — Square, — Robertson, — Madison Square co.; Roberts, Wilson, N. C. C., Twin co.; John R. Avery, R. H. Nichols, Albert F. McNamee, Maggie Mitchell, — B. R. Rose, — H. R. Royce, — Southern co.; Barnes, Head, — Held by the new co.; Steven Power, A. Adams of Miss. New Orleans, John H. Ready, Marion Nolte, — Carey, Marion A. Hart, Hearts of Oak, co.; Kate Meek, My Jack co.; Julian Lawrence, — Wilson, Margaret Hatch, Patti Rosa co.; Helen Gordon, Academy of Music, New Orleans, Ethel Lawrence, child; William Harris, manager; John P. McNamee, leader of orchestra. The bill for the opening performance was London Assurance, and Boucicault's first comedy was never more charmingly presented. All assumed their respective parts very creditably. It was undoubtedly the most finished initial performance ever given by a Summer co., and the indications point to a very successful season, both financially and artistically.

**COLUMBUS—METROPOLITAN OPERA HOUSE:** Marriage Dramas, a series of tableaux, were largely put on 8, under the direction of C. P. Fleeson. The attendence was not large. — **ITEM:** The benefit to advertising agents, Meredith, Triburn and Hathaway, at the Casino, was successful in all respects, and netted them a handsome sum. Lincoln Waggoners, of last season's Burglar co., made a handsome appearance as the groom in the Tetra Groom Wedding. The Barnum Bailey Show is billed for an early appearance. A fire did considerable damage to the Park Theatre, but the prompt arrival of the fire department kept the blaze within close quarters.

**OREGON.**

**PORTLAND—MARSHAND GRAND OPERA HOUSE:** Shenandoah May 20 to S. R. O., former part of the company, but business diminished somewhat at the latter. The play, however, was just as much enjoyed this time as on its first visit, and was well presented. Charles Carlyle, Frank Burbeck, R. H. Chapman, Charles Mackay, Harry Harwood, James O'Brien and Joseph Adelman acquitted themselves creditably. The ladies of the co. also fell heir to favorable recognition. Netta Cullen was clever as Gertrude Ellington. Nanette Comstock made a very pleasing and vivacious Jessie Bostrom. The scenery was a marked feature. — **CORDRAY'S NEW THEATRE:** The Silent Woman, as a curtain-raiser, in which appeared Clay Clement, John J. Williams and Agnes R. Lane to advantage, and Sam Posen, with Sam Morris in the title-role, Mamie Shirley and Margaret Marshall in amusing comedy roles, had an average attendance week of 2, 10.

**PIEKON'S NEW PARK THEATRE:** The melodrama Montezuma 22 to fair business, one of the best staged plays yet seen at this theatre. Herrmann's co. to S. R. O. — **STANDARD THEATRE:** James Tenbrooks' green, a farce 2, 10. — **ITEM:** New Faces, Numa lady jingler; Franklin Overton, serious comedies; Kimes, Hibernal, Marriages, closing programme with Tenbrooks. The Last Act by the comedy co. to large business. — **CORDRAY—AUSTRALIAN:** Dr. R. L. Langford, Lydia Rosa, Lamp comedies; Tenbrooks and Walsh, comedians; L. Camp, fire吃者; Phillips, Pantomime, co. Billie Burke, —

**ITEMS:** A very handsome lecture entitled A Souvenir in Remembrance of the late Emma Abbott, the compilation of three months' work by Manager S. H. Friedlander and W. A. Story, was presented to each lady at May 24 night's performance of Shenandoah co.; Mrs. Terry A. Johnson, Frances Jones, singers, and Jennie M. L. M. electrocutionist, of Portland, have formed a concert co. entitled the Lucerne Concert co., and will tour the coast beginning middle of June. The Portland Lodge of Elk's Ladies' Soj. is at the Margarine afternoon of 8 was a brilliant success, the house was jammed from roof to floor. Various members of the Shenandoah co., French's stock co., Cordray's co. and from the van der veile theatre participated. Netta Comstock, of the Shenandoah co., was selected as president for the occasion, and was presented with an elegant gold badge on behalf of the Lodge by Dr. H. R. Littlefield, E. R. This little memento was a complete surprise to Miss Comstock, and after expressing her thanks she delivered the address of welcome. — Manager Friedlander has received a souvenir of the fifth performance of Mr. Wilkinson's Widows. It's a beauty, in the shape of a satin toilet-bag, containing puff-bag, with ivory handle, and a sash.

**PENNSYLVANIA.**

**OIL CITY—ARENA:** Hunting's Circus 2 to good business.

**POTTSVILLE—ARENA:** Pawnee Bill's Wild West Show 2-2, excellent business. Highly pleased and anxious.

**RHODE ISLAND.**

**PROVIDENCE—THE GARDEN:** Edwin Alden closed a week's engagement at the Gaity. He deserves a better pay than Eagle's Nest. He is an earnest actor, having many qualifications for the stage. — **SANS SOUCI:** Nat. or, the Person's Charge, to fair houses. Little Detective, with Carrie Lamont as the star, 10.

**TENNESSEE.**

**MEMPHIS—GRAND OPERA HOUSE:** Owing to the failure of the Electric Car co. to have its line completed to Jackson Mount Park by July 1, the amusement resort will remain closed for the Summer so far as opera is concerned. — The East End Park and beautiful Summer resort, which is situated about five miles from this city on the East End Drive, will open its Summer season on the 1st of August. — **ITEM:** Thomas Keeler, with Louis J. Powers, assistant manager, Thomas Durlin has been secured to direct a co. composed as follows: Mrs. Alice Potter and Alice Vana, prima donna soprano; Eliza Richardson, contralto; May Durver, soprano; George Drew, comedian; E. L. Kyne, tenor and stage manager and others who have not yet been announced as yet. There will also be a chorus of twenty-five voices.

**TEXAS.**

**FORT WORTH—OPERA HOUSE:** The season at this house has closed and improvement and renovation are now the order of the day. An entire new stage floor is to



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Seating capacity, 800. Troupes playing this city can play following night in Raleigh, Greenville or Wilmington. Now booking season 1891-92. Address W. C. McDUFFIE, Jr., Manager.

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The most elegant and complete opera house of its size in the state. Seating capacity 750. Opera-chairs throughout. New scenery. Good attractions wanted.

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## REFLECTIONS.

A plan for establishing the home for actors' orphans is to be devised by A. M. Palmer and Louis Aldrich, who have been appointed a special committee for that purpose by the Actors' Fund.

FRANK MAYO has been in town since the middle of last week, having come from Canton, Pa., to take part in the open-air performance of *As You Like It* at Castle Point.

In connection with the recent attack upon George Paxton at Jamaica, L. I., the newspapers have made the important discovery that he is the grandson of the late Sir Joseph Paxton, of Crystal Palace, England.

MARY H. FROHMAN and her company will go over to Asbury Park on Aug. 25 to present their plays for the benefit of the *Evening World's* Sick Babies' Fund.

FRANK D. WATERMAN, assistant manager of the Arcade Opera House, Kankakee, Ill., will be in New York about June 21 to complete the bookings for that house.

THERE is no truth in the report that the piano virtuoso, Alfred Greenfield, will not appear in this country next season. He will be heard in New York about Oct. 20.

A NUMBER of companies have already begun rehearsing in the theatre attached to the Frohman Exchange.

JOHN A. HOLLAND has been re-engaged by Effie Ellsler. He has gone to Manchester, N. H., for a summer's rest.

JOHN FITZROY has been engaged by Nellie McHenry for A Night at the Circus.

C. W. KING will make the Pacific slope tour with the Lyceum company. Mr. King left on Saturday for Cleveland, and will meet the company in Pittsburgh.

AFTER the long engagement of the Francis Wilson Opera company at the Broadway Theatre next season, it will make an extended tour of the Pacific coast under the management of Al Hayman, beginning at the Baldwin Theatre, San Francisco. The company of one hundred or more people will travel directly from New York to Frisco on a special train.

FLOSSIE ETHEL, the child actress, and Eugene Jepson, who has played characters in all sorts of plays, from Shakespeare to Denman Thompson's Two Sisters, have been engaged by Augustin Daly for his stock company. Mr. Jepson, by the way, is one of the best story tellers in the profession.

KYRLE BELLEVUE will hear with genuine sorrow of the death of Henry Edwards. The two were great friends when they were both members of the Wallack company, and had a habit of sipping after the play at Delmonico's.

REHEARSALS of Marie Hubert Frohman's company will begin on Aug. 1 at Stamford, Conn.

HENRY MILLER has been suffering the troubles and tribulations of "moving."

CHARLES TOWERS and Tom Hall, who were in turn the dramatic critics of the late *Continent*, were responsible for the gags appropriate to the West Point cadets, which were introduced in Wang last week.

AUGUSTUS PIERO made an unexpected trip to town last week. He remained at his office a day and was out-of-town again before any one knew of his advent.

A DRAMA depicting an incident in the life of Dante will be produced by Joseph Haworth next season. The author is Espy Williams of New Orleans. Another one-act piece from the same pen entitled *Parthiusino*, will be played by Mr. Haworth, with Fechters' version of *Ruy Blas*.

TOUR about is fair play. According to Current Report, Joseph Arthur has found an opportunity to repay A. C. Wheeler for Mr. Wheeler's work on *The Still Alarm*. Mr. Arthur—according to the aforesaid Current Report—has read the MS. of a play by Mr. Wheeler and has made marginal suggestions for stage business and details. As it is quite possible that Harry Lacy will appear in the play, Mr. Arthur may be also conferring a favor on his ex-partner.

It is amusing to note the "news" paragraphs concerning theatrical matters that appear in the daily papers of this town. *The Evening World* last week disclosed the plays that Modjeska will appear in the coming season. *The Mirror* gave the information last month. Another paper has just told all about Agnes Huntington and Fanny Davenport's plans, and still another tells its readers what Stuart Robson will do on the stage next Fall. The readers of *The Mirror*, knew all this six weeks ago.

R. M. GULICK, the proprietor of the Bijou Theatre, Pittsburgh, Pa., and Samuel M. Dawson, Mr. Gulick's business manager, are in New York with an eye to clever companies for their theatre.

FRANK DANIELS has opened his Summer home at Rye, and vacillates between there and the Coleman House in town.

JAMES T. FIELDS, the former manager of the Chelsea Academy of Music at Chelsea, Mass., has leased a theatre at Lynn, Mass.

FREDERICK GATES, the press agent of the Bijou and Fourteenth Street Theatres, will remain in town during the absence of his wife.

THE building regulations in London are such that Agnes Huntington's theatre will not be completed for more than a year. According to an interview with her manager, Marcus Mayer, published in *The Mirror* last month, Miss Huntington will accordingly return to America this coming season.

The next season of the Boston Museum, according to a telegram received in this city, will begin with the production of a new play by Henry C. Carleton. It is called *Ve Earlie Trouble*, a Romance of '76, and the plot deals with events in the American Revolution.

W. F. CROSSLEY is booking Oh! What a Night for an extended tour of eighty-six weeks. The route begins in Ohio in August and extends to the Pacific coast, returning in July to Kansas City. At that place the regular season for '91 will open. Mr. Crossley says that his farce-comedy is as good as any.

THE New York and Chicago Baseball Clubs saw The Tar and the Tartar on Friday night, Wang on Saturday night, and The Merchant on Monday night.

E. E. RICE writes from Australia that Evangeline has made a distinct success there. When he has made enough money Mr. Rice will return to America and spring another production on the expectant public.

E. D. STAIR's Barrel of Money company next season will include Jessie West, Sydney Haven, Grace Carrington, Belle Byrne, Walter Perkins, Frederic Powers, Ralph Stuart, Frank Cotton, Al. H. Bailey, J. C. Cowman, the Thaler Tyrolean Quartette, H. J. Sechrist, leader. Mr. Stair, having booked his season solid, left on Monday to spend the Summer at Weston, O. Rehearsals will begin at Mt. Clemens, Mich., on Aug. 1.

W. S. CLEVELAND writes that his Consolidated Minstrels are new in every sense of the word. There are new comedians, vocalists, dances, specialists, and electrical and mechanical effects. Mr. Cleveland adds that he has no old favorites."

FOR Carroll Johnson's Gossom company the following engagements have been made: W. D. Stone, M. E. Heisey, J. A. Daly, Hugh J. Ward, and Annie Mortimer. There are still several positions to be filled.

JACOB LITT telegraphs that he has secured all rights to The Ensign, and that negotiations are pending for a New York production of the play.

JOHNSTON M. FAIDEN has signed with Bertram and Willard to go in advance of Henry Chanfrau in Kit.

PATTI ROSA is summering at Chicago in her pretty West Side flat. Her next season will begin late in August with the production of Charles T. Vincent's new play, Dolly Varden. The title-character is a young American girl, transplanted to England, where she becomes a member of a curate's household. Miss Rosa's route is virtually complete. She will, as usual, play South and West.

CAROLINE HILL, May Waldron, H. Deane, Joseph Carni, J. E. Dodson and H. Cathcart were passengers on the Inman steamship *City of Richmond*, which had a narrow escape from fire while a few hundred miles from the Irish coast. Caroline Hill cabled Herbert Kelcey yesterday that she was safe. Louis Massen and wife who were to have sailed on the vessel changed their minds at the last moment.

M. REIS, of Wagner and Reis, is back in the city after a brief trip to Pennsylvania. He reports that improvements are progressing rapidly at almost all the theatres of his circuit, and that the houses will be in fine condition the coming season.

NELLIE M. HENRY'S A Night at the Circus company will include Genevieve Reynolds, Helen Harrington, John Gilroy and Joe McKinley. Miss Harrington was with Corinne last season. Mr. Gilroy is the dancer who made a hit with the Fakir. The advance work for the company will be done by J. E. McDonough.

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